



ROYAL COMMISSION

St. Louis International Exhibition

1904

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THE  
BRITISH SECTION

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COMPILED BY

SIR ISIDORE SPIELMANN, F.S.A.

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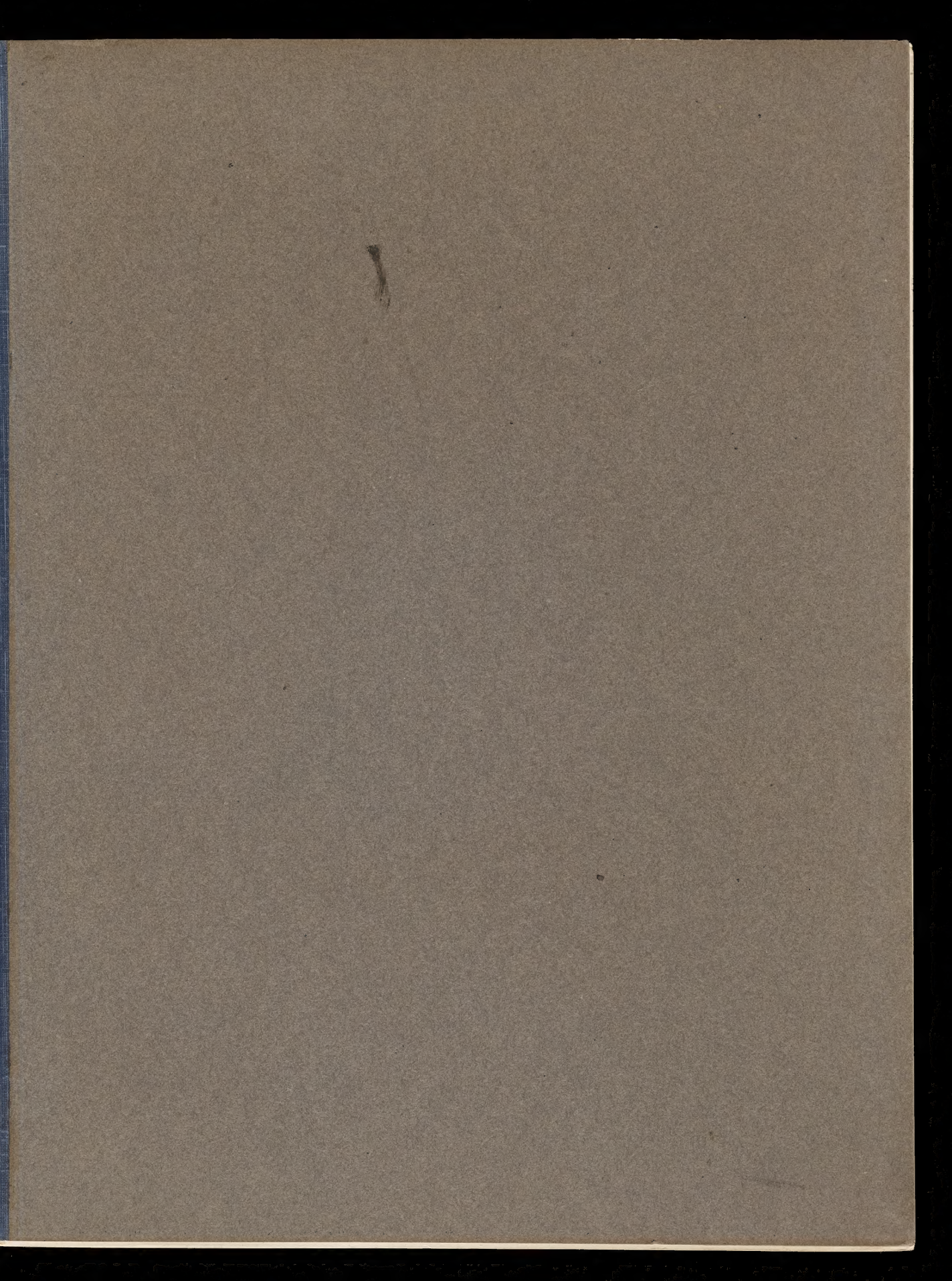
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1906























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ROYAL COMMISSION  
FOR THE  
St. Louis International Exhibition  
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THE  
BRITISH SECTION



PRINTED FOR  
THE ROYAL COMMISSION  
ST. LOUIS INTERNATIONAL EXHIBITION, 1904  
BY  
HUDSON AND KEARNS  
LONDON, S.E.









STATE PORTRAIT OF HIS MAJESTY KING EDWARD VII.

ENGRAVED IN MEZZOTINT BY JOSEPH B. PRATT, AFTER LUKE FILDES, R.A.

The Coronation picture painted by command of His Majesty for the Royal Collection. Exhibited by Messrs. T. Agnew & Sons and reproduced by permission.



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THE

BRITISH SECTION

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COMPILED BY

SIR ISIDORE SPIELMANN, F.S.A.

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ISSUED BY THE ROYAL COMMISSION

ENTERED AT STATIONERS' HALL

1906

NOTE

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## INTRODUCTORY NOTE

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**I**N the preparation of this Volume as a permanent record of the work of the Royal Commission for the St. Louis International Exhibition, of which H.R.H. the Prince of Wales was President, a difficulty has been encountered which it has been almost impossible to overcome.

Under the most favourable conditions the selection of exhibits for incorporation in an official record would be no easy matter ; but when a choice must be made from so vast a number of objects displayed as in the present case, the task is still more difficult and necessarily becomes more responsible and invidious, particularly when the general average of excellence is high and space is limited.

In the case of Works of Art it has been decided, as the only satisfactory basis, to record some amongst those, the importance of which is beyond question, or which appear to have most impressed visitors and art-critics in America.

It must not be inferred, however, that those which are omitted are on that account inferior or less worthy of admiration.

Owing to the necessary limit of space it has only been possible to include illustrations of a certain number of the Industrial exhibits.

The Royal Commission for the St. Louis International Exhibition express their thanks to those owners of pictures who have kindly given facilities for the reproduction of their works in this Volume.





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## PREFACE

THE Louisiana Purchase Exposition held last year commemorated an event which America holds to be second only in importance to the Declaration of Independence, namely, the purchase of the Louisiana territory by the United States from the French nation. The treaty was signed in Paris on the 30th April, 1803, and the formal transfer of the territory was made at New Orleans on December 20th, 1803, and for Upper Louisiana, at St. Louis on March 10th, 1804. The purchase price was fifteen million dollars.

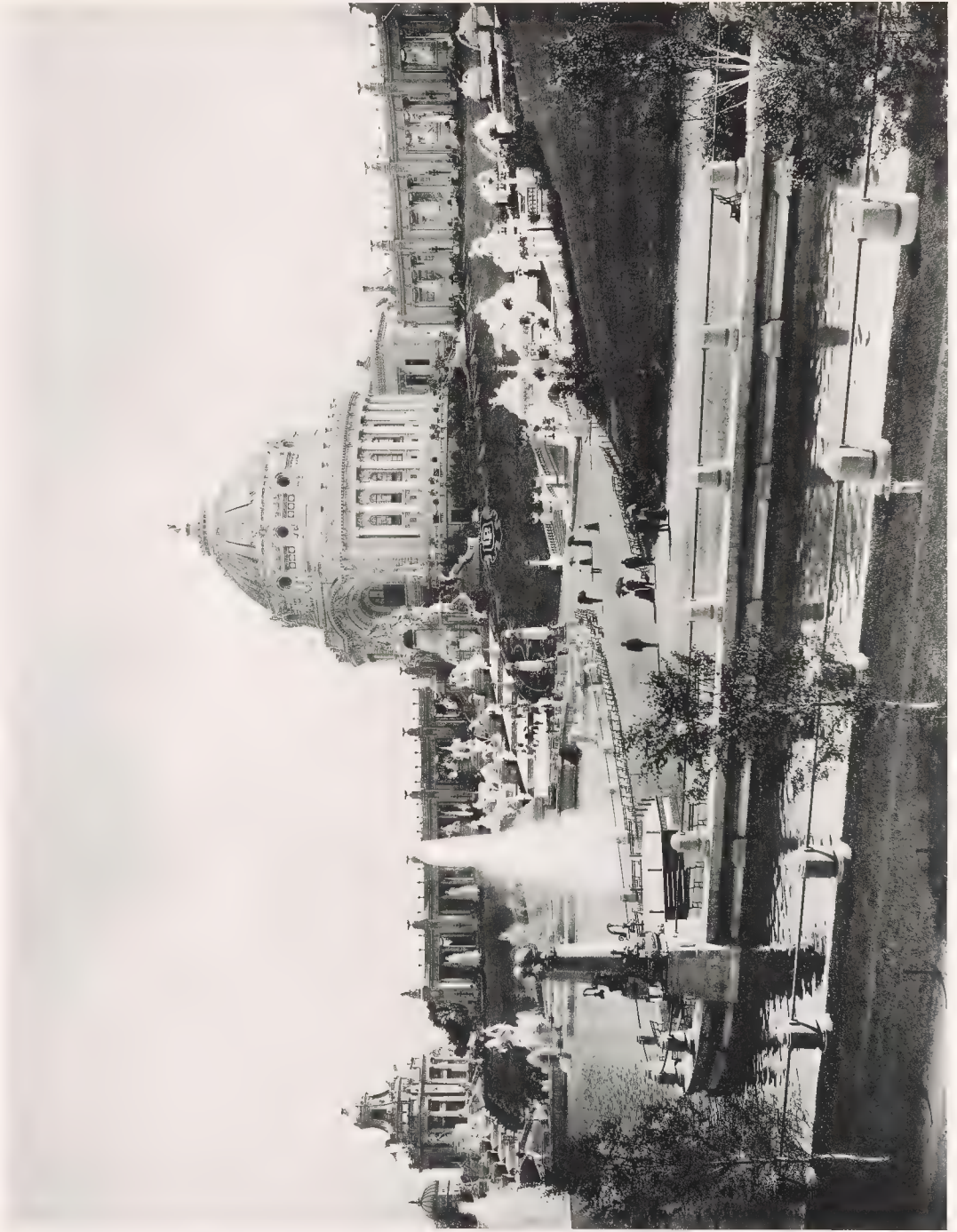
The territory is more than 875,000 square miles in extent, and embraces twelve States and two territories — Montana, Colorado, Wyoming, North Dakota, South Dakota, Minnesota, Nebraska, Iowa, Kansas, Missouri, Arkansas, Louisiana, and Oklahoma and Indian territories.

A Conference was held at St. Louis on the 10th January, 1899, attended by 93 delegates, at which it was decided to hold an Exhibition during 1904. The co-operation of the Congress of the United States was invoked, and subsequently an Act was passed providing "for the celebration of the one-hundredth anniversary of the purchase of the Louisiana Territory by the United States, by holding an International Exhibition of Arts, Industries, Manufactures, and the products of the soil, mine, forest, and sea, in the City of St. Louis, in the State of Missouri."

The intention to eclipse all preceding international exhibitions in point of extent was successful. The Philadelphia Exhibition of 1876, commemorating the centenary of the Declaration of Independence, covered an area of about 236 acres. The Chicago Exhibition of 1893, commemorating the 400th anniversary of the discovery of America by Christopher Columbus, covered a space of about 660 acres, of which nearly 260 were devoted to buildings. The Paris Exhibition of 1900 covered an area of 549 acres, of which 125 were utilised for buildings, while the St. Louis Exhibition extended over 1,240 acres, by far the greatest area ever utilised for an exhibition, and greater than the combined areas of the Chicago, Buffalo, and Paris Exhibitions.

The site chosen was six miles west of the Mississippi River, and embraced the western half of Forest Park and the adjacent lands.

The approximate area of the buildings alone at the St. Louis Exhibition was close upon 250 acres, and its actual cost to the United States, exclusive of the large outlay for maintenance, is said to have exceeded £5,000,000 sterling.



THE FESTIVAL HALL, TERRACE OF STATES, AND CASCADES

## THE FESTIVAL HALL

## THE FESTIVAL HALL

THE focal point from which radiated eleven vast palaces and 35 miles of asphalted and gravelled roadway was the Festival Hall, situated on the crest of a hill. This building was designed by Mr. Cass Gilbert of New York, and was 195 feet in diameter, with seating accommodation for 3,500 persons, and was mainly used for Organ Recitals. The large rectangular annexe contained the mammoth organ, reputed to be the largest ever built.

The building was highly decorated externally. Ionic columns were employed in the circular colonnade which stood upon a lofty podium. The entrance with its curved pediment and sculptured groups was at once very ornate and imposing. The crowning feature was the dome, the internal diameter of which was 90 feet. Its apex, with a figure of Victory, towered high above the surrounding buildings, and at night glowed with thousands of electric lights, with a very brilliant and enchanting effect.

The two pavilions, designed by Mr. E. L. Masqueray, on the right and left of this hall, were architecturally connected with it by the Terrace of States, 1,500 feet in length, formed by a series of Ionic columns with hemicycles or niches, in which were placed large and beautiful groups symbolical of the twelve States and the two territories included in the Louisiana purchase. These great arcades distantly suggested the approach to St. Peter's at Rome.

Facing this remarkable specimen of exhibition architecture were three series of cascades. These were crowned with allegorical figures; the central cascade representing "The Fountain of Liberty," another "Liberty raising the veil of Ignorance and protecting Justice," and on either side groups representing the Pacific and Atlantic oceans. The entire scheme seems to have been inspired by the famous cascades of S. Cloud, near Paris.

The cascades carried 90,000 gallons of water per minute into the Grand Basin (which measured 600 feet in diameter), and at night time were illuminated by means of electric lights which constantly changed colour. In the basin were numerous fountains, and on either side the lagoons stretched through the main avenues for two miles.

On the Plaza of St. Louis, just below the basin stood the monument of "Peace" on a column 100 feet in height.





THE ORANGERY AT KENSINGTON PALACE

## THE ROYAL PAVILION

### THE BRITISH ROYAL PAVILION

THE Executive Committee of the Royal Commission felt that in making choice of an interesting and historical type to be followed in the British Pavilion, the Orangery of the Royal Palace of Kensington would be representative of English domestic architecture at one of its best periods. It would be a tribute also to the memory of Sir Christopher Wren, to whom, after Inigo Jones, we owe the distinctly English development of the Renaissance of Italy, by which the Gothic and Tudor methods of building had been superseded. From this master's hand there was extensive choice, but in the Orangery at Kensington—an exceedingly fine specimen of garden architecture, and one of the most beautiful examples of the art of Renaissance in the whole of England—was found a building that could be reproduced exactly its real size, besides possessing the additional historical interest of being associated with the birthplace and early surroundings of her late Majesty Queen Victoria.

The Orangery, a very representative example of Wren's work, unites with dignity and fine proportion a pleasant homeliness and simplicity peculiarly characteristic of English architecture. In the beautifying of the commonplace Wren invariably found the expression of one of the noblest functions of his Art; and in this greenhouse for Queen Anne's exotic plants is manifested all his decorative genius in enriching with beautiful ornamentation a building at once of utility and grace.

The plan prepared by Wren at Queen Anne's orders, and subsequently approved by her, is still in the Public Record Office, together with the original estimates. The construction of the building was begun in 1704. It is 170 feet long, and has a range of sash windows uninterrupted by doorways, the entrance being made by the central and end windows having stall boards under them. The long line of roof is broken only by the three brick parapets suggesting pediments, the central entablature being of the Doric style, and carried on half-round piers and pilasters of gauged brickwork. The end bays are flanked by similar columns and by niches.

The walls are of red brick and stock brick spaced out with design, white stone being sparingly introduced in cornices and keystones to impart a note of white in the colour scheme, the whole giving the effect of a dignified and graceful exterior, unaffectedly ornamented.

The beauty of the interior is a testimony to its creator's artistic imagination, and its reproduction at St. Louis was a source of great admiration to the many thousands of visitors who thronged its precincts.



THE ALCOVES AND HALL AT THE ORANGERY, KENSINGTON PALACE



## THE ROYAL PAVILION

At each end of the hall are arches flanked with panelled niches and surmounted by festoons of carving, believed to be by Grinling Gibbons, leading into circular anterooms or alcoves, with their admirable proportions, their grace of design, and richness of decoration.

The central part of each wall is elaborately treated with niches, panels, and massive fluted Corinthian pilasters supporting finely carved capitals and cornices, while the interior of the alcoves are similarly treated. The timber used is pine, which, in the reign of Queen Anne, frequently replaced oak. The panels, mouldings, etc., are on a larger scale than in the earlier Tudor woodwork.

In the replica of the Orangery at St. Louis the only departure from the original was the introduction of an enriched plaster ceiling, ornamented with the Royal Arms and mouldings of floral design, such as might be found in a house of the period.

On the south side of the building is a stone-paved terrace approached by graceful flights of steps, on which, doubtless, Royal groups formerly gathered, above the quaint parterres, clipped yews, fountains, lead statues, and other departed glories of Queen Anne's favourite garden.

Although it was appreciated for some time after its erection, the Orangery fell into neglect, and was eventually in danger of being demolished as a useless building, even at a time when the country was devoting much attention to Art and expending large sums of money upon its cultivation. Its restoration is of quite recent date.

The Architects, Messrs. Ernest George and Yeates, used the Orangery as the principal front to a quadrangular Pavilion, the necessary offices and accommodation for the Royal Commission and executive staff being provided in wings leading from the circular alcoves. In these annexes the style of the original was faithfully and artistically adhered to. The fourth side of the open court was formed by a colonnade bearing the Royal Arms over the central opening.

At St. Louis the French Government founded its Pavilion upon the design of the Grand Trianon at Versailles, and the German Government upon the lines of the Castle at Charlottenburg. These, with the Orangery, afforded an interesting comparison, illustrating the difference of aim and treatment between our neighbours and ourselves.



CARVED FESTOONS AT THE ORANGERY, KENSINGTON PALACE

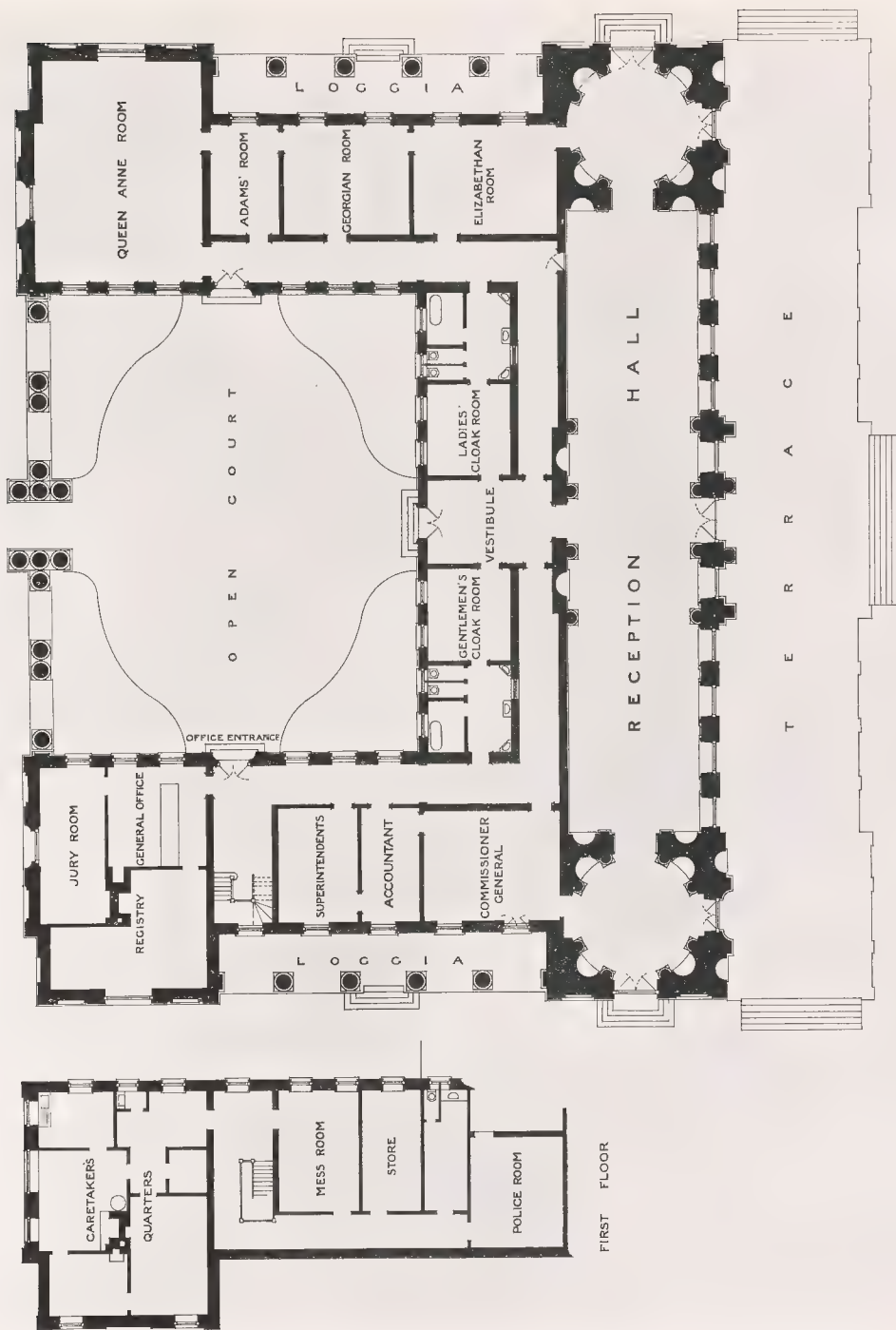
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The exigencies of haste in construction determined that the Pavilion would necessarily have to be a temporary building, but through careful adherence to the architects' constructive drawings, the building proved to be the most substantial in the Exhibition, and as the Club-house for the students of the Washington University (for which purpose it has been acquired) it should stand for many years.

The internal panelling, the pilasters, niches, and carved cornices were worked and erected by Messrs. C. Mellier & Company, of London.

The construction of the building was carried out by Messrs. George Trollope & Sons, of London, who furnished various rooms in the right wing, namely, the Elizabethan Room, the Georgian Room, the Adams Room, and the Queen Anne Room.

# PLAN OF THE ROYAL PAVILION

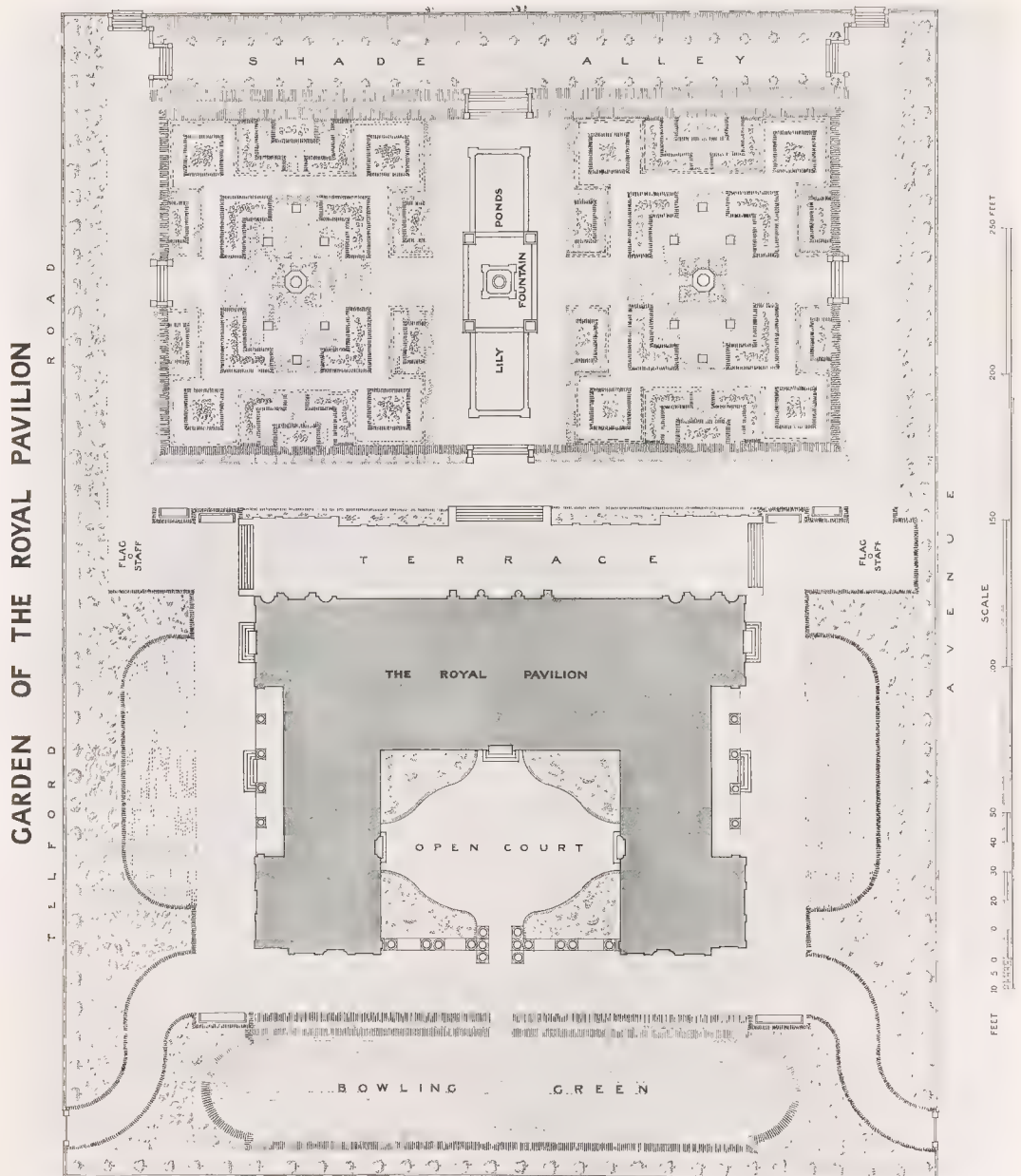


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ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904



## THE ROYAL PAVILION

### THE ROYAL PAVILION GARDEN

The Garden surrounding the Pavilion was designed on the lines of those that were usually attached to the mansion residences in England during the reigns of William and Mary, about the latter part of the seventeenth century, and at the time of Queen Anne in the early part of the eighteenth century. Previous to this period the large English mansion gardens were mostly in the Tudor style, and continued so during the troublous times of the Stuarts; but many a fine garden suffered at the ruthless hands of Commonwealth leaders.

William, Prince of Orange, introduced the style known as "Dutch Gardening" into England, and it was not long before the fashion became generally established. The Dutch landscape gardeners whom William engaged to carry out his ideas at the Royal residences were soon followed by numerous English practitioners in the art, so that during Queen Anne's reign a great impetus was given to this Dutch style of gardening throughout the country. This again was followed by a school of landscape gardeners who were opposed to the Dutch ideas, and in consequence many of the finest examples of the Dutch style of garden were destroyed, to give place to what was termed the "natural" style.

The gardens of the Queen Anne period were a pleasing combination of the Tudor, Jacobean, and Dutch styles. Their characteristic features were stately terraces, shady avenues or "pleached alleys," as they were called, formal parterres enclosed by hedges clipped into shapes and embellished with topiary work—the forms of animals and birds cut out of yews and box. This topiary work was at the time considered the highest form of art in gardening and became a craze; it was carried to such an extent that it received, as it deserved, the scathing ridicule of Pope and other men of taste, and in due course declined.

Some of the most noteworthy examples of Queen Anne formal gardens are still preserved in England, and the tendency was to continue the style. Some reaction in their favour seems to have set in in later years. The charm of a genuine old formal garden appeals to most people. The beauty and artistic charm of that surrounding the Royal Pavilion at St. Louis, with its water-basin and fountain, its bowling green, and pleached alley, its statues, lead urns, vases, seats, and sundials, was a source of considerable attraction and admiration to innumerable visitors who there sought peace and quiet throughout the period of the Exhibition.

It was laid out in accordance with plans prepared by Mr. W. Goldring of Kew, in conjunction with the Architects of the Pavilion, for the Agricultural and Horticultural Committee of the Royal Commission. Sixty large clipped yew and box trees (topiary work), which were sent by Messrs. William Cutbush and Sons, from England, were placed on the terrace of the Pavilion and in other appropriate positions in the garden, and were of great interest, this branch of horticulture being almost unknown in the United States.

At the close of the Exhibition the garden, with the trees, shrubs, fountains, vases, and seats, was handed over to the Washington University of St. Louis, the owner of the land.



THE ROYAL PAVILION AND GARDEN

8



THE ROYAL PAVILION.



THE ROYAL PAVILION, AS SEEN FROM THE MEXICAN GOVERNMENT BUILDING



THE BANQUETING HALL, ROYAL PAVILION  
10

THE ROYAL PAVILION



ALCOVES IN THE BANQUETING HALL, ROYAL PAVILION





12



THE BANQUETING HALL PREPARED FOR A RECEPTION

13

## THE ROYAL PAVILION

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### ROOMS IN THE ROYAL PAVILION

#### THE BANQUETING HALL

The furniture of the banqueting hall comprised fine reproductions of historical examples of the Queen Anne period. The old console tables formed part of the collection at Merstham House, and the chairs were reproduced from the originals in the possession of the Earl of Westmorland. The brass chandeliers were based upon the best examples of the period.

From the banqueting hall access was had to the fine suite of rooms designed in the various English styles.

#### THE ELIZABETHAN ROOM

The ornamental ceiling in this room was copied from the breakfast room of Holland House, Kensington, and the oak panelling, plaster frieze, and chimney-piece were taken from Bromley Palace, Knole Park, and Crewe Hall, the feeling and delicacy of detail being successfully retained. The furniture was of the same period. The small oak cabinet was copied from one, dated 1621, which belonged to the late Sir John Stirling Maxwell, Bart. Armchairs, settees, and electroliers were adapted from the collection of Elizabethan furniture at Knole, while the pieces of old armour were from the collection at Cowdray Park, Sussex.

#### THE GEORGIAN ROOM

This room, with its white enriched panelling and mahogany doors, was a copy of one in an old house at Epsom, and was a good specimen of English work of the Georgian period. The chimney-piece was specially characteristic of that period, and was made of statuary and Jaspé de Sicile marbles, a favourite combination at that time. The panelling, with enrichments of festoons of flowers, and the handsome mahogany doors, were good examples of their kind. The furniture consisted of genuine specimens. The cabinets on either side of the doorway may be specially noted, as they were adaptations from a fine Chippendale model, showing some of the Chinese details which influenced his designs at one period of his career.



THE ELIZABETHAN ROOM



THE ROYAL PAVILION

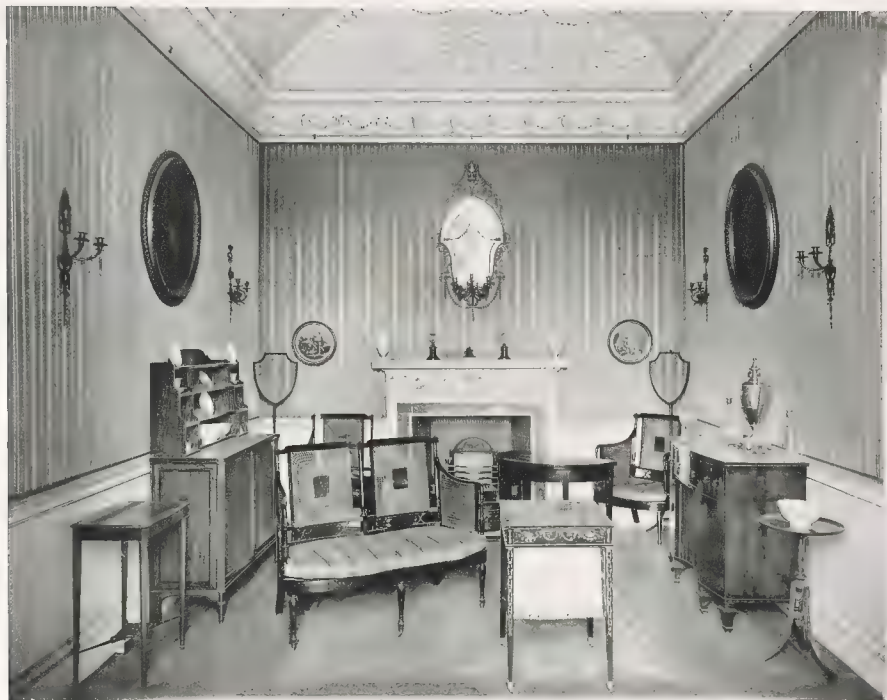


THE GEORGIAN ROOM  
15



THE QUEEN ANNE ROOM

## THE ROYAL PAVILION



THE ADAMS ROOM

17

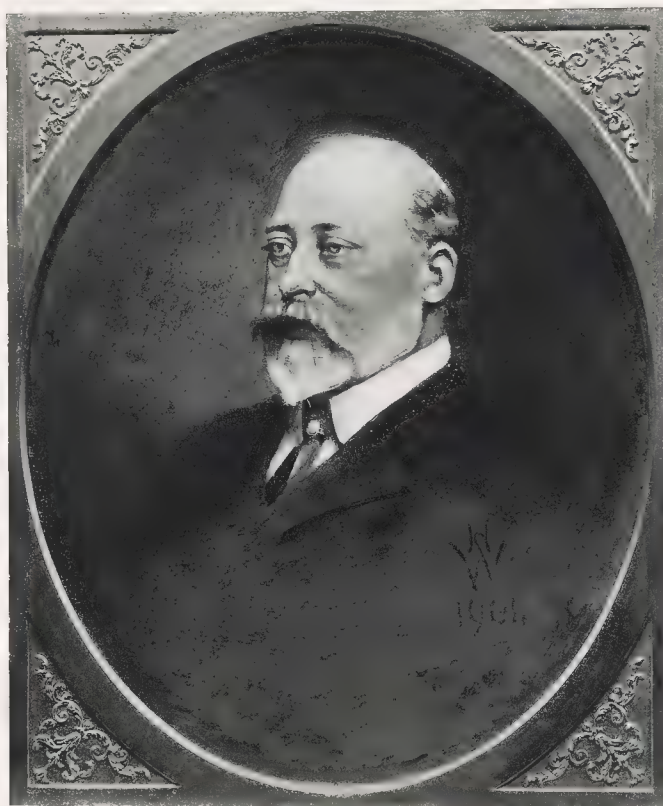
### THE ADAMS ROOM

This room was copied from an example designed by Robert and James Adam, whose charming and delicate details supply the *motifs* for the decoration of so many of the most refined boudoirs and reception rooms of the present time. The chimney-piece was an old one formerly in a house occupied by Dr. Johnson, and most of the Sheraton furniture was also of the period.

### THE QUEEN ANNE ROOM

The carved fruit and flowers over the chimney-piece, and in the corner panels in this room were copied from the exquisite work executed by Grinling Gibbons for William III., while the plaster ceiling, enriched with ornamental mouldings, was similar to the fine ceiling moulded by Gibbons at Bolton House, Grantham, under the direction of Sir Christopher Wren. The wall-panelling, columns, pilasters, and chimney-piece were in oak, and the pieces of furniture of the room were either old or replicas of historical specimens. The Charles II. settee was copied from an old one originally made for Queen Anne at Forde Abbey. The chairs were from originals at Merstham House, and the cabinet was of the period. The finished study for one of the latest portraits of His Majesty the King, by Mr. Henry Weigall, was hung in this room.





PORTRAIT OF HIS MAJESTY THE KING  
18

HENRY WEIGALL  
28 x 24

THE ROYAL PAVILION



CHIMNEYPIECE IN THE QUEEN ANNE ROOM



FRONT OF THE MAIN ART GALLERY

20

## THE ART SECTION

THE space allotted to the display of Art by the United States and the twenty-three Foreign Countries participating was on a much larger scale than at any previous Exhibition. The actual area of the galleries equalled nine acres, and the cost of the four Art Palaces was about a quarter of a million sterling.

Three of these buildings faced the Exhibition grounds and had a frontage of 836 feet. Mr. Cass Gilbert, of New York, was the architect. The central building is of a permanent character and was devoted exclusively to the work of American artists. The wings or side pavilions each covered an area of 420 feet by 200 feet, and were allotted to foreign countries—the Latin races chiefly occupying the right pavilion and the Teutonic races the left. A fourth building at the back contained large sculpture exhibits from foreign countries. This group of buildings was designed in graceful well-proportioned Ionic style, accentuated at the main entrance of the central building by a Corinthian Portico of majestic proportions. The architect avoided the use of window openings in order to impart to the building the accepted characteristic of an Art Palace.

The British Art Section was situated in the left pavilion.



THE ART SECTION



FRONT OF THE MAIN ART GALLERY

21



BACK OF THE ART GALLERY (BRITISH SECTION)

22



PICTURE GALLERY, ROOM 71 (OIL PAINTINGS)

## THE BRITISH ART SECTION

The following curtailed description of the British Art Section by Mr. Humphry Ward appeared as an introduction to the Art Catalogue, as the result of his study of the works collected by the Committee to represent Great Britain at the St. Louis Exhibition.

"The exhibition organised by the Committee of the British Section of the World's Fair at St. Louis is fairly representative of the state of the Arts in Great Britain and Ireland, and in the British Empire generally, during the last decade. The difficulty of forming such a collection can only be realised by those who have attempted the task. Times are changed since the good old days of 1857 and 1862, when the treasures of the greatest houses were freely placed at the disposal of those who were arranging the displays at Manchester and at South Kensington. Nowadays, exhibitions are incessant and ubiquitous; the good-nature of owners has been too severely tried; and in sheer self-defence they seem inclined to form a league of refusal, pleading that they cannot always be expected to be stripping their walls. But the Exposition at St. Louis has been generally recognised as an exceptional case. Both the desire that British art should be well represented, and the desire to help our 'kin beyond sea' in realising an object very dear to them, have inclined the amateurs and the artists of England to be generous. And the result is that, although the Committee have exercised a somewhat severe method of selection, they can justly point to the British contribution in the Department of Fine Art as among the best, largest, and most important that have ever been sent from our shores. It is equal or superior to the display made at Chicago; better than that made at Paris in 1900; and not inferior, in the opinion of good judges, to the remarkable collection sent to Brussels in 1897.

The first feeling of an Englishman who looks back upon the history of his country's art during the last ten years is one of regret for cruel losses caused by death; for, not to speak of many an old man who has paid the debt of Nature, and many a young man cut off at the opening of what seemed a great career, we have lost three painters of the first rank—Leighton, Millais, and Burne-Jones. The first two died within a few months of one another, in 1896, Millais having succeeded Leighton in what could be for him little more than a nominal honour—the presidency of the Royal Academy. The fatal disease was upon him when he was elected, but he and his friends hoped against hope; nor is it too





PICTURE GALLERY, ROOM 72 (OIL PAINTINGS)

## THE ART SECTION

much to say that the Academicians were anxious for the honour of adding so eminent a name to their roll of Presidents, though most of them knew he could give them no help, and that he would paint no more. With Lord Leighton there died one who combined more perfectly than any of his predecessors—more perfectly than Sir Thomas Lawrence, and in some ways more perfectly than Sir Joshua Reynolds himself—the qualities of an ideal President. If there is to be such a thing as official art, no man in the world could represent it more completely than Lord Leighton—highly accomplished and absolutely sincere as an artist; a first-rate man of business; an orator whose speeches were only too perfect; a *persona gratissima* at the Court, in the council chamber, in the drawing-room, and at the public meeting; admired alike for the goodness of his heart, the clearness of his intelligence, and for his untiring devotion to what he believed to be the interests of art.

Sir John Everett Millais, his illustrious colleague and successor, was of a wholly different type, and, just as Leighton had presented an extraordinary combination of the artist and the man of affairs, so Millais presented a combination not less extraordinary of the artist and the country gentleman. In him we lost one who was beyond dispute the greatest and the most varied English painter since the death of Turner. He was the painter of 'The Huguenot,' of 'Christ in the House of His Parents,' of 'The Vale of Rest,' of 'Chill October' and the 'Portrait of J. C. Hook' (the last two here exhibited), and of the 'Portrait of Mr. Gladstone.' That is at least sufficient for one man's immortality.

The third great name in our obituary is that of Sir Edward Burne-Jones, whose sudden death, in 1898, caused a profound sense of loss to all who care for poetical art, and was the occasion of poignant grief to a multitude of personal friends. Burne-Jones sprang from no school and founded none; he was the independent and most exceptional offspring of that form of the modern spirit which finds its inspiration in a past that never was present, and expresses itself in lovely personal adaptations of the language of long ago. Once he spoke to the present writer of 'those delicious Florentine missal-painters, of whom I ought to have been one'; but in spirit he was more Celtic than Florentine, and the world in which he was most at home was the world of the 'Morte d'Arthur.' Naturally such a man is not born to form a school; and if he had formed one he would have thought it failure. But our age is wide in its sympathies and in its admirations; and it can love Burne-Jones without demanding that other artists should paint like him.

With his we must place two other great names, the names of men who, though they were not primarily practising artists, exercised an immense influence upon the art, and indeed upon the mind, of their time. Of John Ruskin, who died in 1900, it is not



PICTURE GALLERY, ROOM 74 (OIL PAINTINGS)



## THE ART SECTION

necessary to speak at length. His influence indeed does not belong to this decade, for ill-health and a sort of brain-exhaustion had long before laid that eloquent pen to rest, and the reaction against his teaching had already begun ; but none the less his death stirred a deep emotion in thousands of hearts, for it was the death of a prophet and a poet.

The other name is that of William Morris, who died in 1896 ; the lifelong friend and fellow-worker of Burne-Jones, and, like him, in his own estimation, a man born out of due time, as half the men of genius are. Alike in his poetry, his artistic ideals, and in his passionate repugnance to the present industrial organisation of society, Morris pointed back to a time that was not ours ; perhaps we may say of him also, as of Burne-Jones, to a past that never was present. But the world recognised the loveliness of his visions and the beauty of the work that he did or inspired, and learnt lessons not yet forgotten, whether from his 'Life and Death of Jason,' or from his stained glass, or from the printing of the Kelmscott books, or even from his wall-papers. No one who has read Mr. Mackail's charming 'Life' can have failed to realise the greatness of Morris's influence on his time—not only in his own country, but all over the world—or to understand the reasons.

As regards the exhibition, that influence is conspicuous in the section of Applied Art, or, as it is officially called, 'Original Objects of Art-Workmanship,' the section dealing with what are popularly known in England as 'Arts and Crafts.' Its scope may be gathered from the names of the sub-committee of management, which has Mr. Walter Crane as chairman, and among its members men eminent as architects, sculptors, designers of furniture, and much beside. This is evidence that England has at last realised the doctrine of the unity of art which lay at the root of Morris's teaching.

Three years before Morris there had passed away a man who was in a certain sense a kindred spirit. In the autumn of 1893 there died, at seventy-two years of age, an artist of strong character, who, in a series of works of great power though of little charm, embodied and expressed some of the influences which had given new life to English art in the middle of the last century. This was Ford Madox Brown, in whom, though he was never a member of the Brotherhood, the spirit of the pre-Raphaelites was incarnate.

It was necessary to say this much about the vacancies in our ranks, partly because of the representation of several of these men at St. Louis, and still more because the death of prominent or influential artists must necessarily mark a stage in the history of art.



PICTURE GALLERY, ROOM 81 (WATER COLOURS)

## THE ART SECTION

British artists are much more widely representative of the multifarious activities of our time and country than has been the case on any like occasion in times past. The Royal Academy, indeed, is predominant; it is but common sense that it should be so; but that there has been no wish to make the Committee or the Exhibition exclusively academical is shown by the fact that the Art Committee of the Royal Commission included the Presidents of nearly all the important art societies in Great Britain and Ireland, the British Artists, the Painter-Etchers, the Water Colour Society, and Institute, the Society of Oil Painters, the Institute of British Architects, and the New English Art Club. The Royal Hibernian Academy is represented by its President, and few of the important Scottish artists were absent.

Little need be said about the Royal Academy, for its name is well known all over the world. Its official status, its intimate relations with the Sovereign, its wealth, work, and prestige, have long given it a position apart, the strength of which may be estimated by the frequency and the vigour of the attacks made upon it by guerilla bands of fighting reformers. With these we have nothing to do; let it be enough to say that no artist, however 'advanced,' has in recent years been known to refuse the magic letters A.R.A.

Whatever its shortcomings may be, the Royal Academy remains the central organisation of British art; at its annual exhibitions more than half its space—though naturally only a certain number of the best positions—is given up to 'outsiders,' and the elections to its ranks are carried on as fairly as poor human nature will permit. Considering the great difficulties in the way, its members were fairly and strongly represented at St. Louis, though four of the most eminent among them, by virtue of their American nationality, exhibited in another section. From the days of Holbein and Vandyck, England has always been generous, nay, eager, in adopting artists of other nationalities, and at the present time not the least of the attractions offered by the annual exhibitions of the Academy consists in the pictures of Mr. Sargent, Mr. Abbey, Mr. J. J. Shannon, and the late Mr. Boughton. At St. Louis, however, their pictures, originally shown in Burlington House, did not enrich the British Section.

Scotland and Ireland have also their Royal Academies, with headquarters in Edinburgh and Dublin. Numerous Scottish artists exhibited, and showed by their work that the countrymen of Raeburn and Wilkie are as keen and as intelligent in the region of the arts as they have continued to prove themselves in a thousand other of life's activities. As to the remaining societies centred in London, the title 'Royal' has been conferred on four, implying a certain official recognition of the good work they have done in the past or might be expected to do in the future. Three are old, and one is comparatively new. The Royal Society of British Artists holds its exhibitions in large galleries in Suffolk Street. Two other organisations represent the art of water-colour, which has for more than a century been



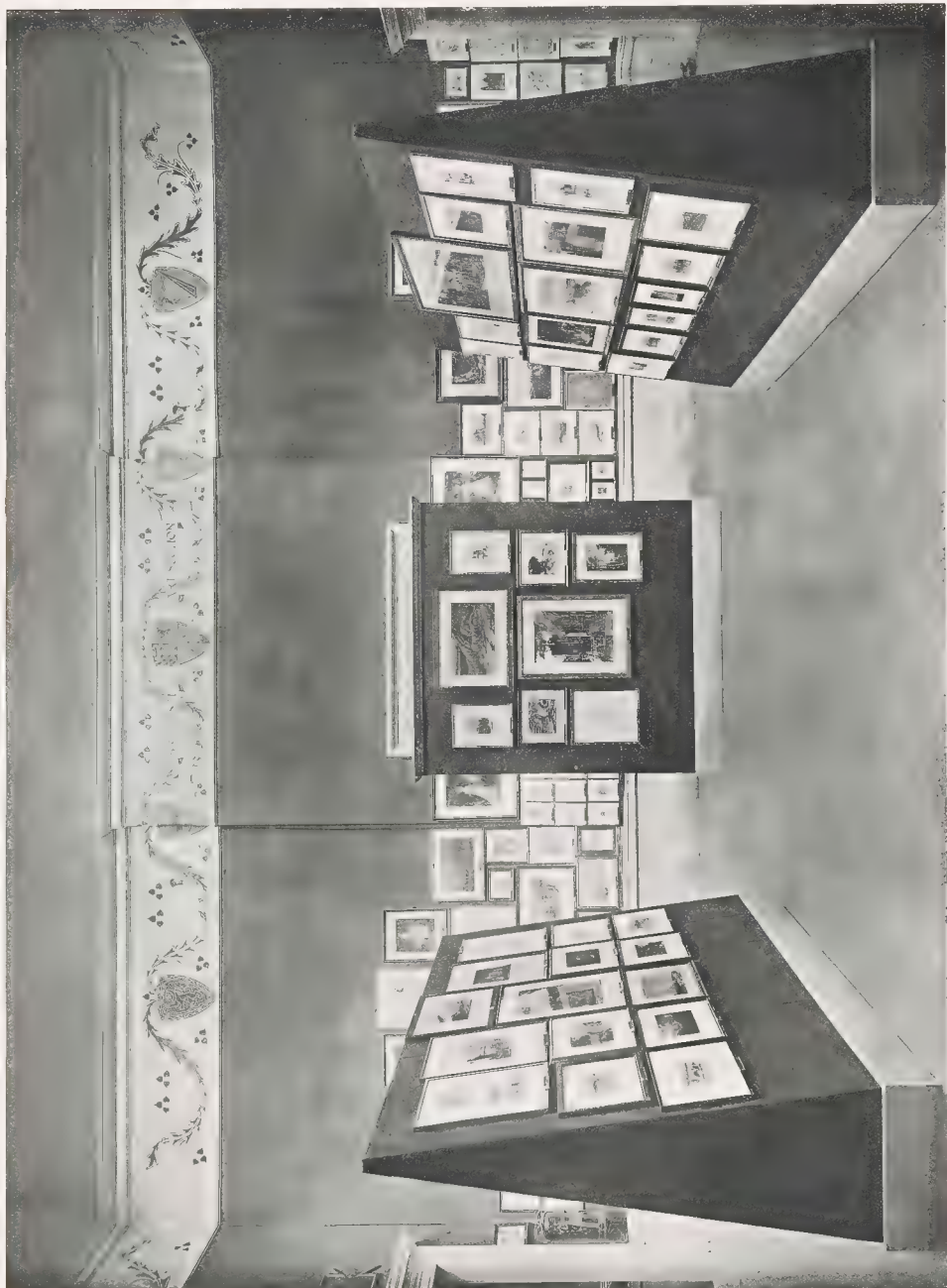


PICTURE GALLERY, ROOM 79 (OIL PAINTINGS AND SCULPTURE)

so much in favour in England as sometimes to be claimed as the distinctively national art. Mr. Ruskin used to encourage that view, and, though few are now found to maintain it, the country of Turner, of De Wint, and of David Cox is naturally proud of its water-colours and interested in those who carry on the tradition. These two societies are the Royal Society of Painters in Water Colours, and the Royal Institute of Painters in Water Colours. Each was well represented at St. Louis.

In water colour as in oil painting, and in all other branches of the fine arts, a great deal of most excellent work is being done by men and women who are members of no organisation, and no representative collection of the works of British artists could be fairly made without large contributions from them. Of course, the tendency is that when a number of artists find themselves moved by like impulses, aiming at like ideals, and working in like methods, they should seek strength by co-operation, and should crystallise into a society or club. That interesting body, the New English Art Club, is an example of the kind; it was represented on the Committee, and its work could be judged in the Exhibition; but it does not follow that the painters working on the same lines, who do not happen to be members, should be excluded. In point of fact, the British Art Section was strengthened by the work of many such.

The fifth of our Royal Societies is that of the Painter-Etchers, founded some twenty years ago by an eminent man, Sir Francis Seymour Haden, who is still President, though the advance of years has for some time prevented his adding to his rich production. The excellent and abundant work done by the society is all the more encouraging because it shows that the extraordinary advance of photographic 'processes,' though it has nearly extinguished 'reproductive' engraving, has not interfered with original work. It is true that we do not hear as much about etching as we heard about twenty-five years ago, when the revival was new, and when Hamerton's book was in everybody's hands; but if anyone fancies that the art is declining, or that less real interest is felt in it, let him, on the one hand, reflect on the fancy prices which collectors will now pay for Méryons and Whistlers, and, on the other, examine any twenty or thirty of the etchings exhibited at St. Louis. Often they are the work of artists whose names are unknown, but how good they are! With what insight, intelligence, and technical knowledge they are imbued! Nor have we any reason to be ashamed of the examples of the old and characteristically English art of mezzotint displayed, whether original or reproductive. It is true that the competition of the camera is fierce, and that photogravure has driven many a practising mezzotinter out of the field. But it is satisfactory to note that fine work is still being done, and that a certain number of our engravers can impart to their renderings of Romney and Reynolds an interest unattainable by photogravure.



PICTURE GALLERY, ROOM 70 (DRAWINGS, ETCHINGS, ENGRAVINGS)



## THE ART SECTION

From the nature of the case the exhibition of the work of our sculptors could only give a partial idea of their real achievement. It is most difficult to transport across the ocean, for exhibition purposes, large groups of statuary, and much as the artists may have wished to gratify the vast public of St. Louis, and to earn honour for themselves, by displaying monumental or ideal sculpture of life-size or larger, this hope had perforce and with all reluctance to be laid aside. But in the busts, statuettes, reliefs, and decorative objects here shown, it was seen, we hope, that the British school, which used to be so deplorably weak in sculpture, has shared to the full in the general modern movement of this great art; that the days of a feeble conventionalism are over; and that the enlightened study of Nature, in this case as always, has led our sculptors not only nearer to truth, but nearer to an enduring ideal.

Nor has a less real progress been made in what, from the point of view of the general interest, is the most important of all the arts—the art of Architecture. But there is an obvious difference between the works that architects send to an exhibition and those sent by all other artists; the latter are complete in themselves, the former are only indications of what the works, when wrought out in quite other materials, are to be. When an Englishman is to be taught what American architecture is doing, he must be taken, not to an exhibition, but to Boston to see Mr. McKim's Public Library, as he might have been taken to St. Louis to study the buildings of the World's Fair. Just so, if an American wishes to know what English architects are doing, he must be taken to London to see the magnificent cathedral built for the Roman Catholics by the late Mr. Bentley, or the two great blocks of public offices now risen in Whitehall, or to mark the transformation in domestic architecture that took its rise in the work of Mr. Norman Shaw. The experts who visited the Exhibition understood all this from the designs and elevations that hung in the Architectural Room.

The public may rest assured that British architecture has indeed made great headway during the past generation and the past decade; that it is less content than of old to subside into the commonplace or to flutter towards the fantastic; that, just as our artists in other fields have been content more and more to seek their inspiration from Nature, so the architects have set themselves, with increasing subtlety and penetration, to interrogate the why and the wherefore, and have come more and more to realise that it is only in the soil of utility, of fitness, and of simplicity that the flower of beauty grows."



PICTURE GALLERY, ROOM J. AND K. (ARCHITECTURE)

THE ART SECTION



PICTURE GALLERY, ROOM J. AND K. (ARCHITECTURE)

30



DECORATION OF THE BRITISH ART SECTION.

The walls of the galleries devoted to Pictures and Drawings were hung with a silky-red burlap; those devoted to the Applied Art exhibits with a biscuit-coloured burlap. The dados and doorways were painted white, and the crimson and white decoration imparted a gay effect to the section and distinguished it not unpleasantly from those of other nations. The floor covering, a linoleum of a neutral green shade, harmonised effectively with the surrounding decoration.

The effect of the frieze was decidedly good. It was designed, and for the most part painted, by Mr. Walter Crane, President of the Arts and Crafts Exhibition Society, and a member of the Art Committee. The scheme consisted in a series of shields connected by scrolls of foliage. Inscriptions on the scrolls bore reference to the contents of the various galleries, those in the Applied Art Section to the aims of the arts and crafts movement—the unity of design and handicraft in adaptation, material, and use.

In the frieze-panels appeared the shields of H.R.H. the Prince of Wales, President of the Royal Commission, the Royal Shield, the Three Leopards of England, the Crosses Saltire of St. Andrew and St. Patrick, the shields of St. George, St. Edward, and St. Edmund. In smaller panels were the Red Lion of Scotland and the Irish Harp interwoven with the Thistle and Shamrock, while the Royal and English Shields were interwoven with the Rose, Shamrock, and Thistle combined. In all, fifteen different shields were introduced, as well as the Union flag and the Red, Blue, and White Ensigns.



31

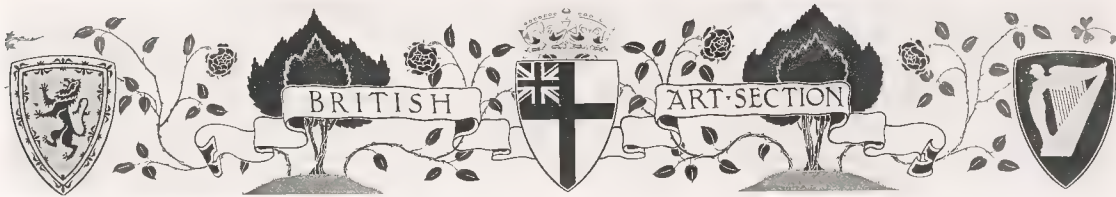


32

THE ART SECTION



33



34



35



SPECIMENS OF THE FRIEZE IN THE BRITISH ART SECTION

DESIGNED BY WALTER CRANE, R.W.S.,  
PRESIDENT, ARTS AND CRAFTS EXHIBITION SOCIETY

36

## OIL PAINTINGS

### THE DANCING GIRL

BY SIR E. J. POYNTER, BART., P.R.A.

37. The subject is suggested by the lines in the sixth Ode of the third book of Horace, in which the poet declaims against the decadence of the Romans of his day :—

*" Motus doceri gaudet Ionicos  
Matura virgo, et fingitur artibus."*

The scene is a splendid marble exedra, a sort of summer pavilion, through the open windows of which are seen the gardens of a Palace. The dice and dice-box by the side of the little girl seated on the step, also according to Horace, are a sure mark of the degeneracy of the times. The splendour of the surroundings is however as much dwelt upon in the picture as the dissipation of the personages engaged. The decorations of the semi-circular hall in which the scene takes place are quite in accordance with what is known of the architecture of the time, simple in design, but excessively rich in the quality of the materials employed. The columns against the wall are of Oriental alabaster ; the panelling of purple and green porphyry ; the columns on the left are of pavonazetto di Sinara, and the pavement is copied in design from one existing in the Palace of the Cæsars at Rome.

LENT BY THE ARTIST

AND HERE REPRODUCED BY PERMISSION OF MESSRS. P. AND D. COLNAGHI

### THE CAVE OF THE STORM NYMPHS

BY SIR E. J. POYNTER, BART., P.R.A.

38. The picture is intended to suggest the indifference of Nature to destruction, and the worthlessness of the prizes of life in the face of the elements.

*" Careless of wreck or ruin, still they sing  
Their light songs to the listening ocean caves,  
And wreath their dainty limbs, and idly fling  
The costly tribute of the cruel waves.  
Fair as their mother-foam, and all as cold,  
Untouched alike by pity, love, or hate ;  
Without a thought for scattered pearl or gold  
And neither laugh nor tear for human fate."*

LENT BY JAMES GRESHAM, ESQ.

### THE SHRINE OF VENUS

BY SIR L. ALMA-TADEMA, O.M., R.A.

39. The well-known "Shrine of Venus" is one of the three pictures sent by Sir Lawrence to St. Louis, the others being "The Coliseum" and "Caracalla." It represents a hairdresser's shop classically imagined. The shop is in the middle plan, and through it the clients have to pass. On entering the inner room the customers deposit a small offering, lay the usual marigold or a rose on the table before the shrine, in which is a statue of Venus.

This picture now finds a home in America, where so many works by this artist now are. It changed hands during the exhibition.

LENT BY LOUIS E. RAPHAEL, ESQ.

AND HERE REPRODUCED BY PERMISSION OF THE BERLIN PHOTOGRAPHIC COMPANY





SIR E. J. POYNTER, BART., P.R.A.

57 x 69

THE DANCING GIRL  
BY PERMISSION OF MESSRS. P. AND D. COLNAGHI

37



THE CAVE OF THE STORM NYMPHS

38

SIR E. J. POYNTER, BART., P.R.A.

57×43



OIL PAINTINGS



SIR L. ALMA-TADEMA, O.M., R.A.

17x21

THE SHRINE OF VENUS  
BY PERMISSION OF THE BERLIN PHOTOGRAPHIC COMPANY

39



THE HOMAGE GIVING

By J. H. F. BACON, A.R.A.

40. The Homage Giving, Westminster Abbey, at the Coronation of Edward VII., shows the King assisting the infirm Archbishop of Canterbury to rise at the homage-giving of the Bishops.

LENT BY THE ARTIST

A HIGHLAND SOLITUDE

By A. K. BROWN, A.R.S.A.

41. The scene is in the West Highlands of Scotland where Loch Goil branches off from Loch Long, and the rugged range of hills facetiously called "Argyle's bowling green" comes between. A serene Autumnal day is here represented. Solitude reigns, the only life being that of some gulls on the foreground water.

LENT BY THE ARTIST

THE SANCTUARY IN THE CERTOSA, PAVIA

By SIR WYKE BAYLISS, P.R.B.A.

42. The Certosa de Pavia is a vast Carthusian monastery a few miles south of Milan. It was designed by Marco Campione in 1396, ten years after the foundations of the cathedral were laid, and has many of the characteristic features of the greatest of Gothic buildings. Its coloured columns are crowned with carvings of extraordinary richness. It contains a lofty nave, with aisles, transepts, and dome, fourteen chapels, and cloistered gardens. It is now the home of a few simple monks. Sir Wyke's picture represents the Sanctuary after vespers, with a few of the friars lingering before the Altar.

LENT BY THE ARTIST

THE CIDER PRESS

By FRANK BRANGWYN, A.R.A.

43. "The Cider Press," by Frank Brangwyn, A.R.A., is one of those compositions founded apparently on a simple natural scene, yet a perfectly elaborated and balanced decoration. Though the "Cider Press" gives the title to the picture, it is clear that the artist's mind has been occupied with the enduring conditions of natural human labour, perhaps even more with the perennial beauty of sunlight, and above all of noble design.

LENT BY ALFRED EAST, ESQ., A.R.A.

FULL SUMMER

By ARNESBY BROWN, A.R.A.

44. A lad driving cattle down a leafy lane on a hot and lazy afternoon in July. Dust is disturbed by the passing feet and is illuminated by the sun.

LENT BY THE CORPORATION OF NOTTINGHAM  
BY WHOSE PERMISSION THE PICTURE IS HERE REPRODUCED



THE HOMAGE GIVING

40

JOHN HENRY F. BACON, A.R.A.

48 x 72



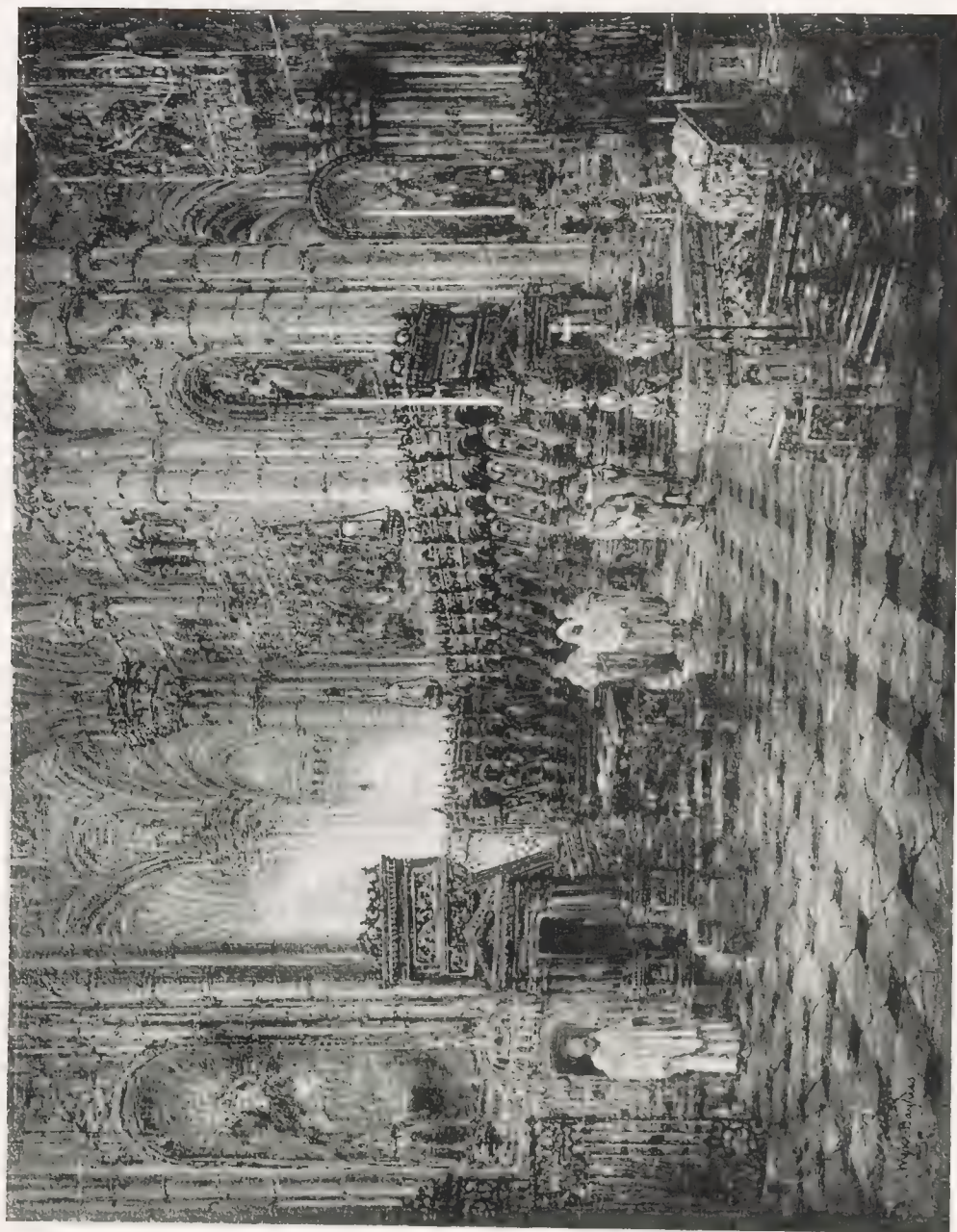
A HIGHLAND SOLITUDE

41

A. K. BROWN, A.R.S.A.

34 x 44





THE SANCTUARY IN THE CERTOSA, PAVIA





THE CIDER PRESS  
43

FRANK BRANGWYN, A.R.A.  
78 x 76



FULL SUMMER  
BY PERMISSION OF THE CORPORATION OF NOTTINGHAM  
44

ARNESBY BROWN, A.R.A.

46 x 40

FANTAISIE EN FOLIE

BY ROBERT BROUGH, A.R.S.A. (DECEASED)

45. The life of this brilliant young artist was sadly cut off by the terrible accident which occurred on the Midland Railway early in 1905. The picture attracted considerable attention when it was exhibited at the Royal Academy, and still more at St. Louis. It represents a lady in black, seated in profile, contemplating a Chinese idol.

LENT BY THE ARTIST

THE DREAM OF LAUNCELOT AT THE CHAPEL OF THE  
SAN GRAEL

BY SIR E. BURNE-JONES, BART. (DECEASED)

46. Sir Launcelot is asleep, reclining against a well-head ; his shield hangs on a withered tree, near which stands his horse ; on the right appears an angel through the chapel of the San Grael, who orders him to withdraw :—

“Right so he heard a voice that said, ‘Sir Launcelot, more hard than is stone, and more bitter than is the wood, more naked and barer than is the leaf of the fig-tree, therefore go thou from hence, and withdraw thee from this holy place.’”

LENT BY W. GRAHAM ROBERTSON, ESQ.

FLAMMA VESTALIS

BY SIR E. BURNE-JONES, BART. (DECEASED)

47. Three-quarter length figure of a girl in deep blue dress, on the sleeve of which a hand holding a flaming torch is embroidered. She wears a light blue head-dress and holds beads in her hand. There is a background of water and buildings. Signed and dated.

LENT BY THE RT. HON. LORD DAVEY

AND HERE REPRODUCED BY PERMISSION OF MR. FREDERICK HOLLYER

A COOL SUMMER DAY

BY HUGH CAMERON, R.S.A.

48. In the foreground five youngsters are wading and playing in the sparkle and ripple of the sunlit waves. The golden sands of the shore pass from foreground to warm, hazy distance, displaying the graceful curves of Largo Bay. The notes of colour developed in the landscape and sea are taken up and repeated with variations by the faces and costumes of the children.

LENT BY THE ARTIST

THE AVENUE

BY D. Y. CAMERON, A.R.S.A.

49. This picture was as greatly appreciated at St. Louis as at the Brussels Exhibition, and was considered a good typical example of the Scottish school. The prevailing notes of colour are rich olive, brown, gold, and rose.

LENT BY THE ARTIST

OIL PAINTINGS



FANTAISIE EN FOLIE

45

ROBERT BROUGH, A.R.S.A. (DECEASED)

36 x 48





THE DREAM OF LAUNCELOT

SIR E. BURNE-JONES, BART. (DECEASED)

54 x 65

46



FLAMMA VESTALIS      SIR E. BURNE-JONES (DECEASED)  
BY PERMISSION OF MR. FREDERICK HOLLIER

47

25 x 16



THE AVENUE  
49

D. Y. CAMERON, A.R.S.A.  
62 x 45



A COOL SUMMER DAY  
48

HUGH CAMERON, R.S.A.  
29 x 51



OIL PAINTINGS

THE END OF A GLORIOUS REIGN

By JOHN CHARLTON

50. The mournful procession is just turning out of Pall Mall into St. James' Street past St. James' Palace, which is shown in the background, on its way through London. The day was somewhat dull and misty. Even London was struck by a sad contrast as the gun carriage with the coffin appeared from St. James' Park—drawn as it was by the cream-coloured horses which the people had been accustomed to see heretofore on only festive occasions. The picture was painted between the date of the funeral, 2nd February and the end of March, 1901, and consequently had to be done very rapidly.

LENT BY THE ARTIST

THE RICK YARD

By GEORGE CLAUSEN, A.R.A.

51. The effect of light and air in this picture are remarkable—the winter sunshine plays on the trees and hayricks as the wind sweeps along. Of his work Mr. Clausen has written: "The boys are just getting some straw for the stable, or something of that kind. I only wanted to paint an ordinary everyday thing that seemed to me under its conditions to have some beauty, and I have tried to get it as true in sentiment as I could."

LENT BY THE ARTIST

THE PRODIGAL DAUGHTER

By THE HON. JOHN COLLIER

52. The picture represents the return of the prodigal daughter to her middle-class home. She is not in the least repentant. She is indeed defiant, probably asking for money, but certainly not intending to stop in the very uncongenial surroundings which to her are typical of a narrow and intensely Philistine respectability.

LENT BY THE ARTIST

PORTRAIT OF LADY HICKMAN

By A. S. COPE, A.R.A.

53. A portrait of the wife of Sir Alfred Hickman, Bart., M.P., for Wolverhampton West; a female study of considerable power, yet full of delicate workmanship and sense of beauty, and noteworthy as a skilful essay in greys.

LENT BY SIR ALFRED HICKMAN, BART., M.P.

BRITISH WILD CATTLE

By H. W. B. DAVIS, R.A.

54. British wild cattle are white, with black noses and ears. They are allowed to roam wild in very extensive enclosures. The main herds have never been allowed to interbreed with any other stock. The Chartley, in Staffordshire, are supposed to be the original stock of our long-horned cattle, and the Chillingham, in Northumberland, are the supposed progenitors of short-horned cattle in Britain. The picture represents the Chartley stock. They are coming down from the higher ground in a body before rough weather, a habit of the herd.

LENT BY THE ARTIST



THE PRODIGAL DAUGHTER  
52

THE HON. JOHN COLLIER  
65 x 85



THE END OF A GLORIOUS REIGN  
50

JOHN CHARLTON  
69 x 126

OIL PAINTINGS



THE RICK YARD  
51

GEORGE CLAUSEN, A.R.A.  
22 x 25





PORTRAIT OF LADY HICKMAN

A. S. COPE, A.R.A.

53

50 x 40

OIL PAINTINGS



H. W. B. DAVIS, R.A.  
42 x 72

BRITISH WILD CATTLE  
54



LA BELLE DAME SANS MERCI

FRANK DICKSEE, R.A.

54 x 74

55



OIL PAINTINGS

LA BELLE DAME SANS MERCI

By FRANK DICKSEE, R.A.

55. The subject of the picture is taken from Keats's ballad, and depicts the passage -

"I set her on my pacing steed,  
And nothing else saw all day long,  
For sidelong would she bend and sing  
A faery's song."

La Belle Dame is in a gown of rose-colour and silver, and her red, floating hair shadows the knight as she bends over him. He is held by the magic of her thrall, and ecstasy of wonder and devotion possesses him. Under this spell he is taken to her grotto to be lulled asleep, to dream dreams, and to meet the fate awaiting him.

LENT BY THE ARTIST

THE EDGE OF THE SOMME

By ALFRED EAST, A.R.A.

56. "The Edge of the Somme" is a decorative picture. Its colour scheme consists of a series of yellow greys and ivory white. The sentiment it expresses is the quiet of an early morning. It was painted in London from sketches and studies made in the beautiful valley of Amiens. In the immediate foreground, the cool white colour of the swans introduces a contrasting note in relation to the warm white of the sky.

LENT BY THE ARTIST

A CORNISH VALLEY

By DAVID FARQUHARSON, A.R.A., A.R.S.A.

57. A Summer scene in the typically beautiful Cornish valley of Penberth, about four miles from Land's End, looking towards the sea.

LENT BY MESSRS. ARTHUR TOOTH AND SONS

ACROSS THE SNOW THEY TRAVEL, WEARILY AND SLOW

By JOSEPH FARQUHARSON, A.R.A.

58. A man is driving home a flock of sheep on a snowy night; his little cottage shows a light in the window ready to welcome him when he has folded them. The contending lights, artificial and natural, with their reflections, form the *motif* of the picture.

LENT BY THE ARTIST

PORTRAIT OF MRS. JAMES REYNOLDS AND HER DAUGHTER LEILA

59.

By LUKE FILDES, R.A.

LENT BY JAMES REYNOLDS, ESQ.

THE CHESS PLAYERS

By S. MELTON FISHER

60. A good example of the work of this characteristic painter of English feminine grace and distinction.

LENT BY THE CORPORATION OF LIVERPOOL

BY WHOSE PERMISSION THE PICTURE IS HERE REPRODUCED



THE EDGE OF THE SOMME

ALFRED EAST, A.R.A.  
48 x 60



OFF TO SKIBBEREEN

STANHOPE A. FORBES, A.R.A.

61 BY PERMISSION OF THE ART UNION OF LONDON

68 x 50



A CORNISH VALLEY

DAVID FARQUHARSON, A.R.A.

16 x 24



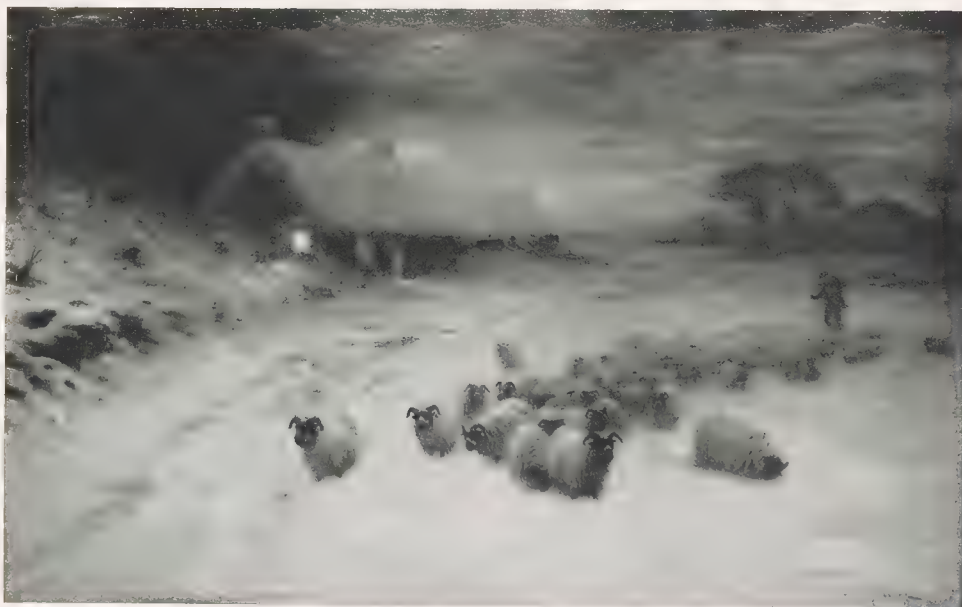


THE CHESS PLAYERS

S. MELTON FISHER

60 BY PERMISSION OF THE CORPORATION OF LIVERPOOL

53 x 40



ACROSS THE SNOW THEY TRAVEL, WEARILY AND SLOW

JOSEPH FARQUHARSON, A.R.A.

58

42 x 60

OIL PAINTINGS



PORTRAIT OF MRS. JAMES REYNOLDS AND HER DAUGHTER LEILA

LUKE FILDES, R.A.  
50 x 67



THE RETURN FROM THE RIDE

(CHARLES W. HULSE, A.R.A., N.E.A.C. (DECEASED))

62

73 x 96



## OIL PAINTINGS

### OFF TO SKIBBEREEN

By STANHOPE A. FORBES, A.R.A.

61. "Off to Skibbereen" shows a common incident in the lives of the Cornish fisher folk, many of whom sail every season to the east coast of England or to the Irish fishing grounds to try their fortunes away from home.

LENT BY THE ARTIST  
AND HERE REPRODUCED BY PERMISSION OF THE ART UNION OF LONDON, OWNERS OF THE COPYRIGHT

### THE RETURN FROM THE RIDE

By CHARLES W. FURSE, A.R.A., N.E.A.C. (DECEASED)

62. The portraits are those of Mr. and Mrs. Aubrey Waterfield -the lady at that time being Miss Lena Duff Gordon. This was one of the most noted pictures in the Royal Academy in 1903, and was praised by all critics as being finely designed, ably drawn, good and original in colour, and altogether a strong and remarkable achievement. It has since been acquired for the nation by the President and Council of the Royal Academy under the terms of the Chantrey Bequest.

LENT BY THE ARTIST

### WASHINGTON'S FAREWELL TO THE ARMY

By ANDREW C. GOW, R.A.

63. A passage in Thackeray's "Virginians" running thus, best describes this picture: "His battles over, his country freed, his great work of liberation complete, the general laid down his victorious sword, and met his comrades of the army in a last adieu. . . . A barge was in waiting at the Whitehall ferry to convey him across the Hudson. . . . A line of infantry was formed to the ferry, and the general, with his officers following him, walked silently to the water."

LENT BY THE ARTIST  
COPYRIGHT BY THE BERLIN PHOTOGRAPHIC COMPANY

### RESTLESS SURGES

By PETER GRAHAM, R.A.

64. The surging waves dashing against rocks, the movement of the water, the sea rocks covered with small barnacles or acorn shells, and a few cormorants and gulls here form a combination with which many other of Mr. Peter Graham's finest pictures are built up.

LENT BY MESSRS. ARTHUR TOOTH AND SONS

### BOULTER'S LOCK

By E. J. GREGORY, R.A., P.R.I.

65. This picture represents the most characteristically crowded part of the Londoner's river playground. The time is about five o'clock on a Sunday afternoon, rather late in the season, when the deep lock with its struggling occupants is full of shadow, but still girt by a sunlit landscape and stream, into which they are emerging.

LENT BY THE EXORS. OF THE LATE C. J. GALLOWAY, ESQ.

ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904



WASHINGTON'S FAREWELL TO THE ARMY  
COPYRIGHT 1903, BY THE BERLIN PHOTOGRAPHIC COMPANY

ANDREW C. GOW, R.A.

63

36 x 72



LEAF DRIFT

ARTHUR HACKER, A.R.A.

66

34 x 68

OIL PAINTINGS



PETER GRAHAM, R.A.  
40 x 53

RESTLESS SURGES

64





BOULTER'S LOCK : SUNDAY AFTERNOON

65

E. J. GREGORY, R.A., P.R.I.

84 x 54

## OIL PAINTINGS

### LEAF DRIFT

"The sere leaves fall; all weary Nature sinks in sleep."

By ARTHUR HACKER, A.R.A.

66. Designed as a personification of a phase of Nature. An allegory of the return of the sap to the earth and the sleep of Nature. The drowsy wood nymphs sinking into sleep, half buried in wind-blown leaves, symbolise the winter rest of Nature to be again reinstated at the return of Spring. The long lines of the composition and the repetition in the direction of the horizontal figures carry further the feeling of drifting of the leaves before the wind. The colour scheme, flesh and golden browns, helps the realisation of the sadness of the theme.

LENT BY THE ARTIST

### QUEEN VICTORIA'S DIAMOND JUBILEE PROCESSION

By GEORGE C. HAITÉ, R.B.A.

67. The picture was painted from sketches made from a point opposite the Houses of Parliament, and the general effect of the pageant, the weather and brilliant effects of colour are faithfully reproduced. The work was begun and finished soon after the ceremony, while the impression was fresh.

LENT BY THE ARTIST

COPYRIGHT SPECIALLY RESERVED

### THE PILOT

By C. NAPIER HEMY, A.R.A.

68. The pilot steers while his men are pulling off to a schooner. The wind is on shore, blowing against the tide which flows over rocky ground, and there is a flash of warm sunlight on the broken water.

LENT BY THOMAS F. BLACKWELL, ESQ.

### THE MAKERS OF MY HOUSE

By HUBERT VON HERKOMER, C.V.O., R.A.

69. This well-known and widely-exhibited picture represents the artist's father and his two uncles, who were, as they are described, the makers of his house. The portrait on the left is Hans Herkomer, the carver and "man of sympathy"; the centre portrait is Anton Herkomer, the weaver and "man of sorrow," both uncles of the painter, and the right-hand portrait the artist's father, Lorenz Herkomer, "the man of power to accomplish."

LENT BY THE ARTIST

### MAY MORNING ON MAGDALEN TOWER

By W. HOLMAN-HUNT, O.M.

70. The "May Morning on Magdalen Tower, Oxford," is the finished study for the large picture. On the first of May at sunrise, for many generations, the choristers of St. Mary Magdalen College, Oxford, ascend with a band of music to the top of the tower belonging to their seminary and sing the "Hymnus Eucharisticus." The size of the tower roof appears here to be much larger than it really is by the artistic licence taken by the painter in diminishing the relative size of the figures for the sake of pictorial effect.

HERE REPRODUCED BY THE SPECIAL PERMISSION OF THE ARTIST, THE OWNER OF THE COPYRIGHT



PORTRAIT OF PROFESSOR JOHN MACDONALD MACKAY

A. E. JOHN, N.E.A.C.

72

42 x 32



QUEEN VICTORIA'S DIAMOND JUBILEE PROCESSION PASSING WESTMINSTER

GEORGE C. HAITÉ, R.B.A.

67

26 x 60

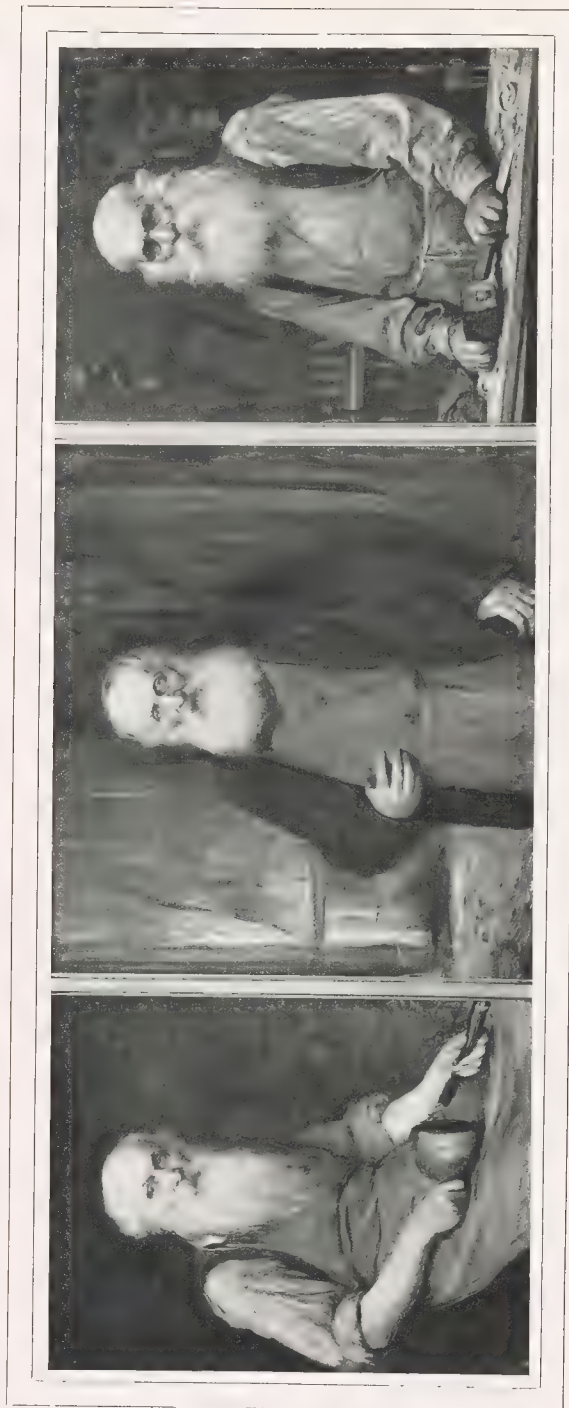


OIL PAINTINGS



THE PILOT  
68

C. NAPIER HENRY, A.R.A.  
39 x 60



THE MAKERS OF MY HOUSE

69

43 x 33

43 x 47

H. VON HERKOMER, C.V.O., R.A.

43 x 33

OIL PAINTINGS



MAY MORNING ON MAGDALEN TOWER, OXFORD  
BY SPECIAL PERMISSION OF THE ARTIST

W. HOLMAN HUNT, O.M.

60 x 79





J. C. HOOK, R.A.  
34 x 52

THE SEAMEW'S NEST  
71

OIL PAINTINGS

THE SEA-MEW'S NEST

By J. C. Hook, R.A.

71. Nests of gulls or sea-mews are often found among the cliffs in such situations that they may be reached by an active climber who is willing to run some risk. In the picture the scene lies on a rugged stretch of the exposed coast of Cornwall, and a girl in the foreground is keeping in her hat some young gulls that have just been brought down from a nest, while her attention is fixed on a point of the cliff where a boy is reaching down for further plunder. In the distance, opposite to an opening in the coast line, a boat coming out gives the suggestion that hidden in a deep cove lies a village -the home of the party.

LENT BY THE ARTIST

PORTRAIT OF PROFESSOR JOHN MACDONALD MACKAY (ST. ANDREWS)

By A. E. John, N.E.A.C.

72. Dr. Mackay has been Professor of History in the University of Liverpool since the institution of the Chair in 1884, and he is distinguished also by the deep interest he has taken in University organisation.

LENT BY THE UNIVERSITY CLUB, LIVERPOOL

THE INCOMING TIDE

By Lucy Kemp-Welch, R.B.A.

73. A group of seagulls fishing in the waters of a rocky inlet on the coast of Devon.

LENT BY THE ARTIST

CHRISTCHURCH, HANTS

By YEEND KING, V-P.R.I.

74. The Church of the Priory of which the ruins only remain, situated in Christchurch Bay at the point where the Avon and the Stour run into the sea. The church with the Mill are mentioned in the Domesday Book.

LENT BY THE ARTIST

TUCKING THE RICK

By H. H. La Thangue, A.R.A.

75. Removing the protruding tufts of hay from the outside of a rick to make it look neat is technically termed "tucking." The picture is a study of sunlight and reflections on modest country things, which become beautiful under the sun and sky.

LENT BY THOMAS F. BLACKWELL, ESQ.

SOUTHWARD FROM SURREY'S PLEASANT HILLS

By B. W. Leader, R.A.

76. A typical Surrey scene taken from the high ground about two miles from the artist's house looking towards Shoreham.

LENT BY THE ARTIST

AND HERE REPRODUCED BY PERMISSION OF MESSRS. ARTHUR TOOTH AND SONS



THE INCOMING TIDE

73

LUCY KEMP-WELCH, R.B.A.

40 x 50



CHRISTCHURCH, HANTS

74

YEEND KING, V.P.R.I.

48 x 72



OIL PAINTINGS



TUCKING THE RICK

75

H. H. LA THANGUE, A.R.A.

43 x 35



SOUTHWARD FROM SURREY'S PLEASANT HILLS  
BY PERMISSION OF MESSRS. ARTHUR TOOTH AND SONS

B. W. LEADER, R.A.

76

60 x 48

## OIL PAINTINGS

### PERSEUS AND ANDROMEDA

BY LORD LEIGHTON, P.R.A. (DECEASED)

77. The semi-draped figure of Andromeda is represented bound to a rock in the sea ; the dragon is standing over her with outstretched wings, his head turned upwards towards Perseus, who is seen in the air above on his winged steed discharging arrows at the monster as he approaches.

LENT BY MESSRS. ARTHUR TOOTH AND SONS

AND HERE REPRODUCED BY PERMISSION OF THE BERLIN PHOTOGRAPHIC COMPANY

### CLYTEMNESTRA

BY LORD LEIGHTON, P.R.A. (DECEASED)

78. "Clytemnestra, from the battlements of Argos, watches for the beacon fires which are to announce the return of Agamemnon." The picture was painted in 1874. The title sufficiently indicates the subject, but in the expression of the face and the tight grip of the clasped hands, Leighton carries a further meaning into the design, namely, the breeding of vengeance and the outraged feelings of the wife of the hero whose child, Iphigenia, he had been prepared to sacrifice in order that success might attend his expedition against Troy : and whose captive, Cassandra, he was now bringing to his home as his favourite. Clytemnestra stands erect and still in the moonlit scene draped to the feet in white drapery. The southern moonlight veils without disguising the form of the figure and the battlements on which she stands. Leighton, distinguished for his very perfect rendering of drapery, rarely achieved any more beautiful realisation of it than that which robes the figure of Clytemnestra. At the time when the picture was being acquired for the permanent collection in Leighton House, the late Mr. G. F. Watts wrote of it : "I am more pleased than I can say that the picture is possible. It is very fine—a great pictorial realisation of Greek sculpture and Greek poetry ; very noble in expression, and singularly fine in the arrangement of drapery. Certainly a better example of Leighton at his happiest could not, I think, be found. It is also especially Leighton!"

LENT BY THE LEIGHTON HOUSE COMMITTEE

### IN TIME OF WAR

BY G. D. LESLIE, R.A.

79. The picture represents a girl grieving at the receipt of news from the seat of war. A black cat is introduced as a subtle emblem of the cruelty of war. The garden is the artist's own, and the sundial, it may be of interest to note, was modelled by his friend, the late H. Stacy Marks, R.A.

LENT BY FRANCIS J. FRY, ESQ., J.P.

AND HERE REPRODUCED BY PERMISSION OF MESSRS. FROST AND REED, BRISTOL

### WASHING THE BEGGARS' FEET ON MAUNDY THURSDAY.

By SIR JAMES D. LINTON, R.I.

80. This ceremony used to be universal in Europe till the Reformation. In later times it was a symbol of humility, and the ceremony is now only taken part in by the Pope and the Emperor of Austria.

LENT BY THE ARTIST





PERSEUS AND ANDROMEDA LORD LEIGHTON, P.R.A. (DECEASED)  
BY PERMISSION OF THE BERLIN PHOTOGRAPHIC COMPANY

OIL PAINTINGS



CLYTEMNESTRA

78

LORD LEIGHTON, P.R.A. (DECEASED)

53 x 33



IN TIME OF WAR

G. D. LESLIE, R.A.

79 BY PERMISSION OF MESSRS. FROST AND REED, BRISTOL

40 x 54



WASHING THE BEGGARS' FEET ON MAUNDY THURSDAY

SIR JAMES D. LINTON, R.I.

80

42 x 72



OIL PAINTINGS

THE WHITE LADY

By JOHN LORIMER, R.S.A.

81. An interior in low tone lit only by firelight and two small shaded candles ; moonlight is seen through a long window and casts a bright light upon the floor. Before the fire on the hearth two girls are seated dressed in white evening dresses. They have a box of jewels open on the stool—presumably the property of a lady formerly related to the house. They clutch each others' hands, as they turn round at the startling apparition of the white lady.

LENT BY THE ARTIST

"ALAS ! THAT SPRING SHOULD VANISH WITH THE ROSE "

By MOUAT LOUDAN

82.

"Alas ! that Spring should vanish with the Rose !  
That youth's sweet-scented manuscript should close !"

—OMAR KHAYYAM.

LENT BY THE CORPORATION OF LIVERPOOL

BY WHOSE PERMISSION THE PICTURE IS HERE REPRODUCED

"GOD REST YE, MERRY GENTLEMEN, LET NOTHING YOU DISMAY "

By J. SEYMOUR LUCAS, R.A.

83. The picture illustrates the singing of the delightful Christmas Carol so much affected in the seventeenth Century.

LENT BY ALFRED F. BIRD, ESQ.

AN ALPINE MEADOW

By J. MACWHIRTER, R.A.

84. In the foreground there are rock flowers and marguerites, and a village is in the middle distance. The scene of the picture is at Finhauts, above the Rhone Valley in Switzerland.

LENT BY THE ARTIST

SHRIMPERS ON THE COAST OF BRITTANY

By ROBERT M'GREGOR, R.S.A.

85. A representation of a phase of Brittany fisher-life. While the men go down to the sea in boats, the women dredge shrimps and gather mussels. The golden tone of the sun-burnt faces and hands against the silvery grey of the sea and sky are the *motif* of this picture.

LENT BY THE ARTIST

WET SANDS--MACHRIHANISH BAY

By WILLIAM M'TAGGART, R.S.A.

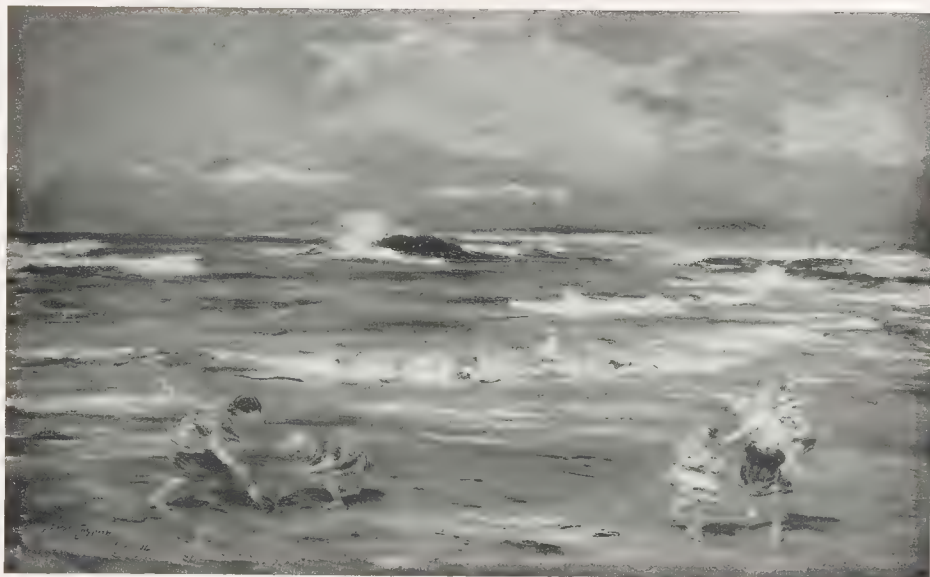
86. In the foreground one group of children is running from the incoming waves, the other is unearthing a message from the sea contained in a bottle. The blue of the sky and dun-purple of the fog-bank are repeated in deeper tones by the sea, and these are countered and varied by the pink and gold of the figures and sand, and by the white crests of the waves. It is a noteworthy work by "the great Scottish impressionist."

LENT BY THE ARTIST



THE WHITE LADY  
81

JOHN LORIMER, R.S.A.  
78 × 48



WET SANDS—MACHRIHANISH BAY  
86

WILLIAM M'TAGGART, R.S.A.  
36 × 58



"ALAS! THAT SPRING SHOULD VANISH WITH THE ROSE"

MOUAT LOUDAN

82 BY PERMISSION OF THE CORPORATION OF LIVERPOOL

54 x 72



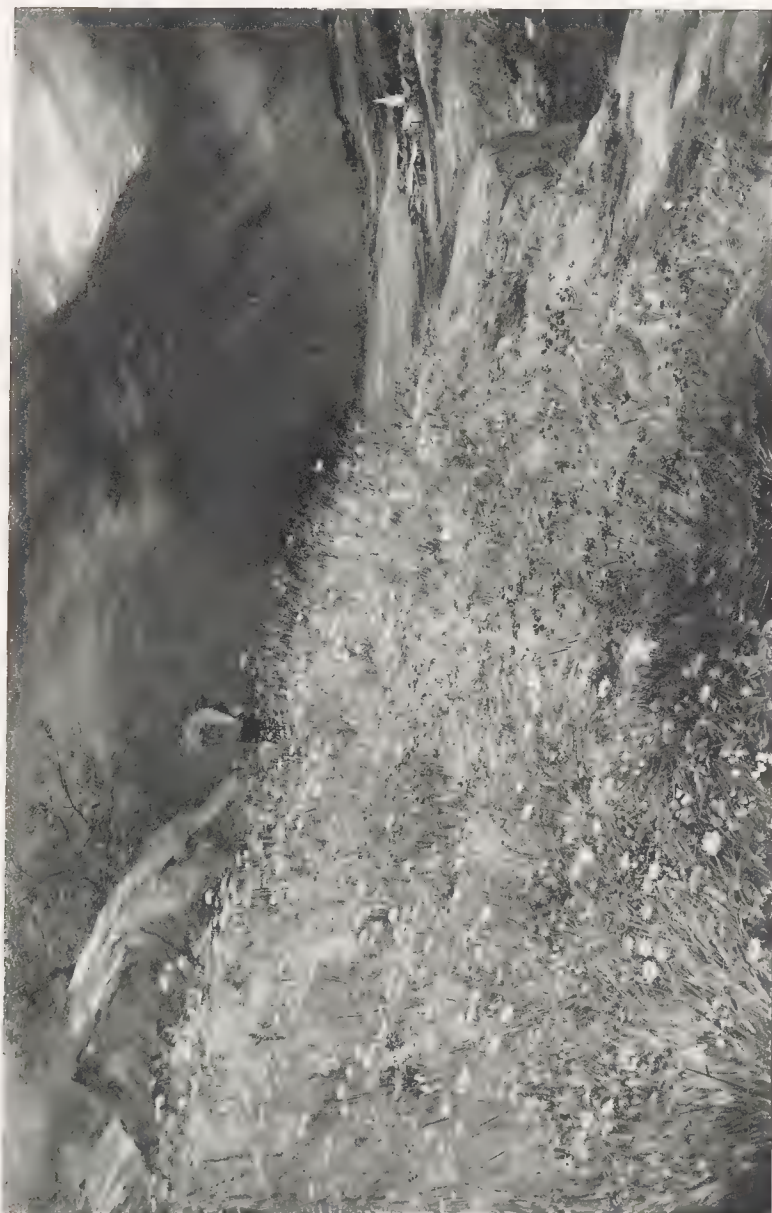
"GOD REST YE, MERRY GENTLEMEN"

J. SEYMOUR LUCAS, R.A.

83

13 x 20





AN ALPINE MEADOW

84

J. MACWHIRTER, R.A.  
48 x 72

## OIL PAINTINGS

### AUTUMN SHADOWS

By J. COUTTS MICHIE, A.R.S.A.

87. The picture was painted in East Lothian after stormy weather, with large cumulus clouds casting shadows over a flat landscape composed of long simple lines mingling into each other in the distance. Part of the cornfields is still uncut, and a solitary figure is sitting watching the crows perched on a fence close beside her.

LENT BY THE ARTIST

### CHILL OCTOBER

By SIR J. E. MILLAIS, BART., P.R.A. (DECEASED)

88. A view on the Tay, representing a backwater, with a fringe of reeds along the bank in the foreground; in the middle distance is a spit of land covered with willows, and beyond it the river winds away towards distant hills, with woods on the bank to the left; cloudy sky, with gleams of light appearing over the hills. Signed with monogram, and dated. Pasted on the stretcher at the back of this picture is a sheet of paper, on which the painter has written the following note: "Chill October' was painted from a backwater of the Tay just below Kinfauns, near Perth. The scene, simple as it is, had impressed me for years before I painted it. The traveller between Perth and Dundee passes the spot where I stood; danger on either side—the tide which once carried away my platform, and the trains which threatened to blow my work into the river. I chose the subject for the sentiment it always conveyed to my mind, and I am happy to think that the transcript touched the public in a like manner, although many of my friends at the time were at a loss to understand what I saw to paint in such a scene. I made no sketch for it, but painted every touch from Nature, on the canvas itself, under irritating trials of wind and rain. The only studio work was in connection with the effect."

LENT BY THE RT. HON. LORD ARMSIRONG

### THE PORTRAIT OF J. C. HOOK, R.A.

By SIR J. E. MILLAIS, BART., P.R.A. (DECEASED)

89. This picture, painted in 1882, may be considered, with the possible exception of his "Sir Gilbert Greenall," executed two years before, the finest and most brilliant male portrait the artist ever painted.

LENT BY J. C. HOOK, ESQ., R.A.

### STORM BREWING

By HENRY MOORE, R.A. (DECEASED)

90. The picture shows a grey-blue open sea, calm on the surface, but giving the feeling of movement and ground swell beneath, and on the horizon heavy storm-clouds appear, which threaten to disturb the calm. The handling of the clouds is very fine, and the picture one of the most complete achievements by the greatest marine painter of his day.

LENT BY MRS. M. A. LUKER



SHRIMPERS ON THE COAST OF BRITTANY

85

ROBERT M'GREGOR, R.S.A.

60 x 72



AUTUMN SHADOWS

87

J. COUTTS MICHIE, A.R.S.A.

48 x 72



OIL PAINTINGS



STORM BREWING

90

HENRY MOORE, R.A. (DECEASED)

48 x 72



CHILL OCTOBER  
88

SIR J. E. MILLAIS, BART., P.R.A. (DECEASED)  
55 x 73

OIL PAINTINGS



PORTRAIT OF J. C. HOOK, R.A.

89

SIR J. E. MILLAIS, BART., P.R.A. (DECEASED)

50 x 36





THE QUARTETTE

91

ALBERT MOORE (DECEASED)

23 x 35



BOLTON ABBEY FROM HARTINGTON'S SEAT

92

DAVID MURRAY, R.A.

48 x 72

## OIL PAINTINGS

### THE QUARTETTE; A PAINTER'S TRIBUTE TO MUSIC

BY ALBERT MOORE (DECEASED)

91. "The Quartette" is one of the artist's more vigorous, decorative works. It is distinguished by the fine lines of the drapery, for the exquisite colouring, and for the simple rhythm of the composition, which are characteristic of the painter. It has been said that Albert Moore's "classicism was absolute . . . He never attempted futile reconstructions of the life of long-past centuries." Nevertheless, this has not prevented him from perpetrating the obvious anachronism of modern violins and violoncello in the hands of ancient Greek musicians.

LENT BY MRS. WILLIAM COLTART

### BOLTON ABBEY FROM HARTINGTON'S SEAT

BY DAVID MURRAY, R.A.

92. The view is looking down the Valley of the Wharfe towards Ilkley. The ruins of the Abbey are on the right of the picture, the "Scar" on the left (the "Scar" formed the subject of one of Turner's finest water-colours), with the River Wharfe flowing between the two into the far distance.

LENT BY THE ARTIST

### PORTRAIT OF SIR WALTER GILBEY, BART.

BY W. Q. ORCHARDSON, R.A.

93. This portrait of Sir Walter Gilbey, Bart., was presented to him by His Majesty King Edward VII., then Prince of Wales, at the Royal Agricultural Hall, London, in 1891. It was subscribed for by 1,300 contributors in recognition of his services to horse-breeding.

LENT BY SIR WALTER GILBEY, BART.

### THE FRACTURE

BY WILLIAM ORPEN, N.E.A.C.

94. A point of literary interest in this picture is that the room represented is that in which Thackeray lived in Soho when he was writing "The Newcomes." The artist's intention is an exercise in the rendering of light.

LENT BY CAPTAIN J. C. SWINTON

### PORTRAIT OF HIS EMINENCE THE LATE CARDINAL MANNING

BY WALTER W. OULESS, R.A.

95. Henry Edward Cardinal Manning was born in Hertfordshire in 1808. He was a Fellow of Merton, Oxford, and a leader in the Tractarian Movement; he became rector in Sussex, and afterwards Archdeacon of Chichester. In 1851 he joined the Church of Rome and became Archbishop of Westminster in 1865, and Cardinal in 1875. He died in 1892.

LENT BY THE ARTIST



PORTRAIT OF SIR WALTER GILBEY, BART.

93

W. Q. ORCHARDSON, R.A.

50 x 45



OIL PAINTINGS

---



THE FRACTURE  
94

WILLIAM ORPEN, N.E.A.C.  
34 × 37



PORTRAIT OF HIS EMINENCE THE LATE CARDINAL MANNING

WALTER W. OULESS, R.A.

95

44 × 34

OIL PAINTINGS

BROWN AUTUMN

By ALFRED PARSONS, A.R.A.

96. The picture was painted at Inglesham, near Lechlade, on the upper Thames above the point where the junction of the Thames and Severn Canal makes the river navigable for barges. A large black poplar with pollard willows growing round it occupies the centre of the canvas, and with its reflection in the water, disturbed partly by wind and partly by the stream, forms the subject of the picture.

LENT BY THE ARTIST

VENETIAN WOMEN AFTER THEIR DAY'S WORK

"DANS VENISE LA ROUGE."—ALFRED DE MUSSET

By VAL. C. PRINSEP, R.A. (DECEASED)

97. One of the several pictures painted by the artist, of Venice, where he spent much time in the last years of his life. The picture represents the *dolce far niente* of Venetian girls at the moment when the setting sun bathes the scene in a light so red and glowing that many who have not witnessed the beautiful phenomenon have declared themselves unwilling to accept the powerful version here realised by the painter.

LENT BY THE ARTIST

THE GIFT OF THE SEA

By ADAM E. PROCTOR, R.B.A.

98. The picture was painted from a series of sketches made at Stonehaven in Kincardineshire, Scotland. These were executed in the month of January, to which circumstance, perhaps, the cold appearance of the work may be attributed.

LENT BY JOHN R. HISTED, ESQ.

THE SIRENS

By HENRIETTA RAE (MRS. ERNEST NORMAND)

99. Mrs. Normand treats the version that the Sirens were three in number, Parthenope, Ligeia, and Leucosia, and that they lived in a small island near Cape Pelorus in Sicily.

LENT BY THE ARTIST

PORTRAIT OF TOM MORRIS

By SIR GEORGE REID, R.S.A. (LATE PRESIDENT, ROYAL SCOTTISH ACADEMY)

100. A portrait, painted in 1903, of the well-known golfing professional at the Royal and Ancient Golf Club of St. Andrews.

LENT BY THE ROYAL AND ANCIENT GOLF CLUB OF ST. ANDREWS

VENUS AND ANCHISES

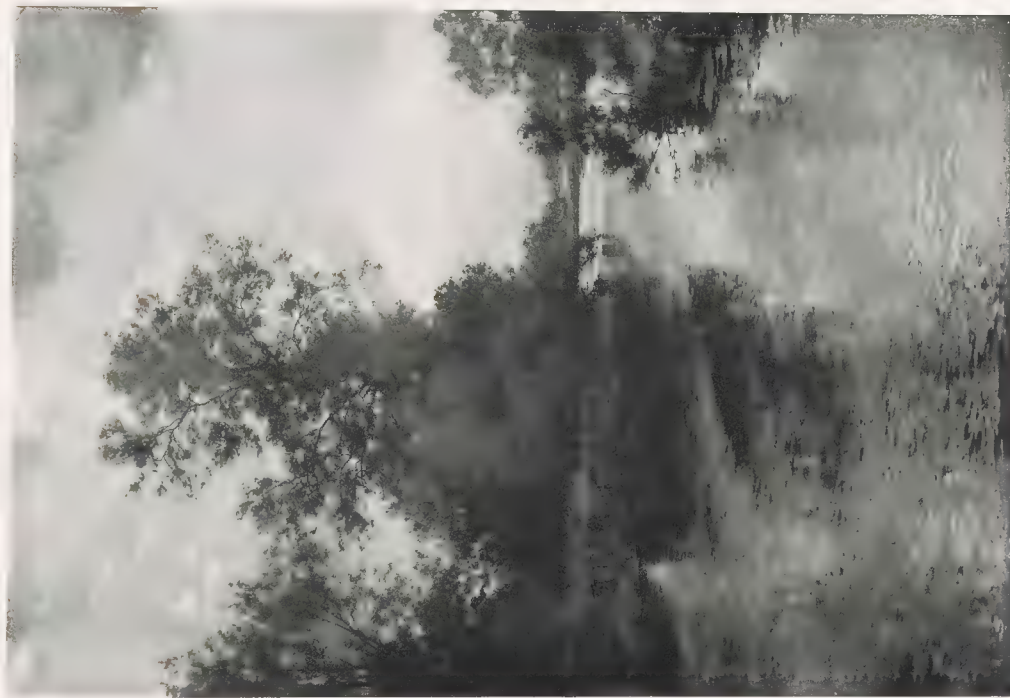
By SIR WILLIAM B. RICHMOND, K.C.B., R.A.

101. "Venus and Anchises," by Sir William Richmond, R.A., deals with a theme as old as human nature—the association of love with the renewed life in springtime. This is one of Sir William's most successful pictures.

LENT BY THE CORPORATION OF LIVERPOOL

BY WHOSE PERMISSION THE PICTURE IS HERE REPRODUCED





BROWN AUTUMN

96



THE GIFT OF THE SEA

98

ADAM E. PROCTOR, R.B.A.

60 x 40

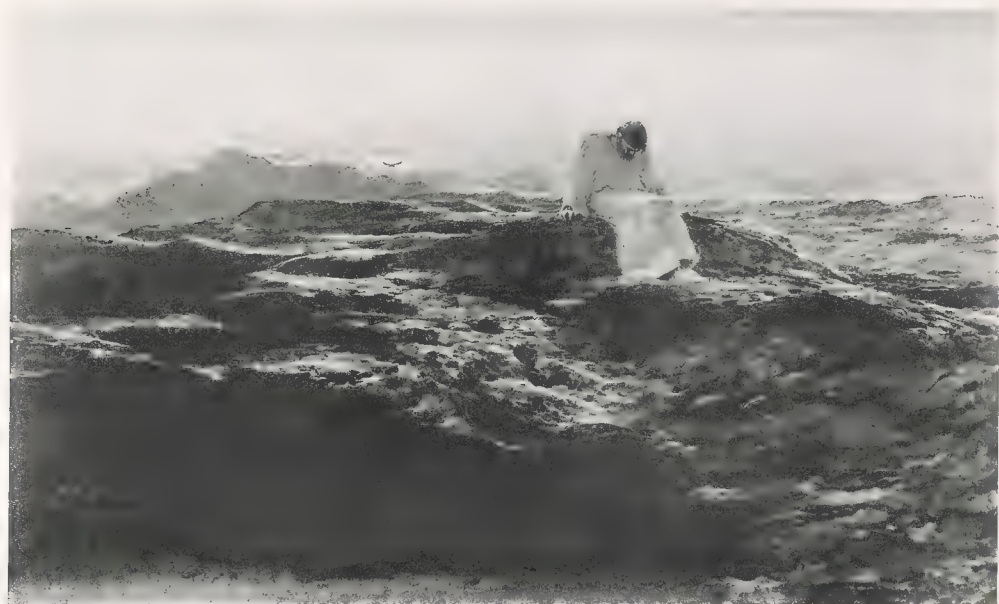


VENETIAN WOMEN AFTER THEIR DAY'S WORK

VAL C. PRINSEP, R.A. (DECEASED)

97

45 × 74



THE TEMPTATION IN THE WILDERNESS

BRITON RIVIERE, R.A.

102

45 × 74





THE DOLL'S HOUSE  
103

WILLIAM ROTHENSTEIN, N.E.A.C.  
33 x 22

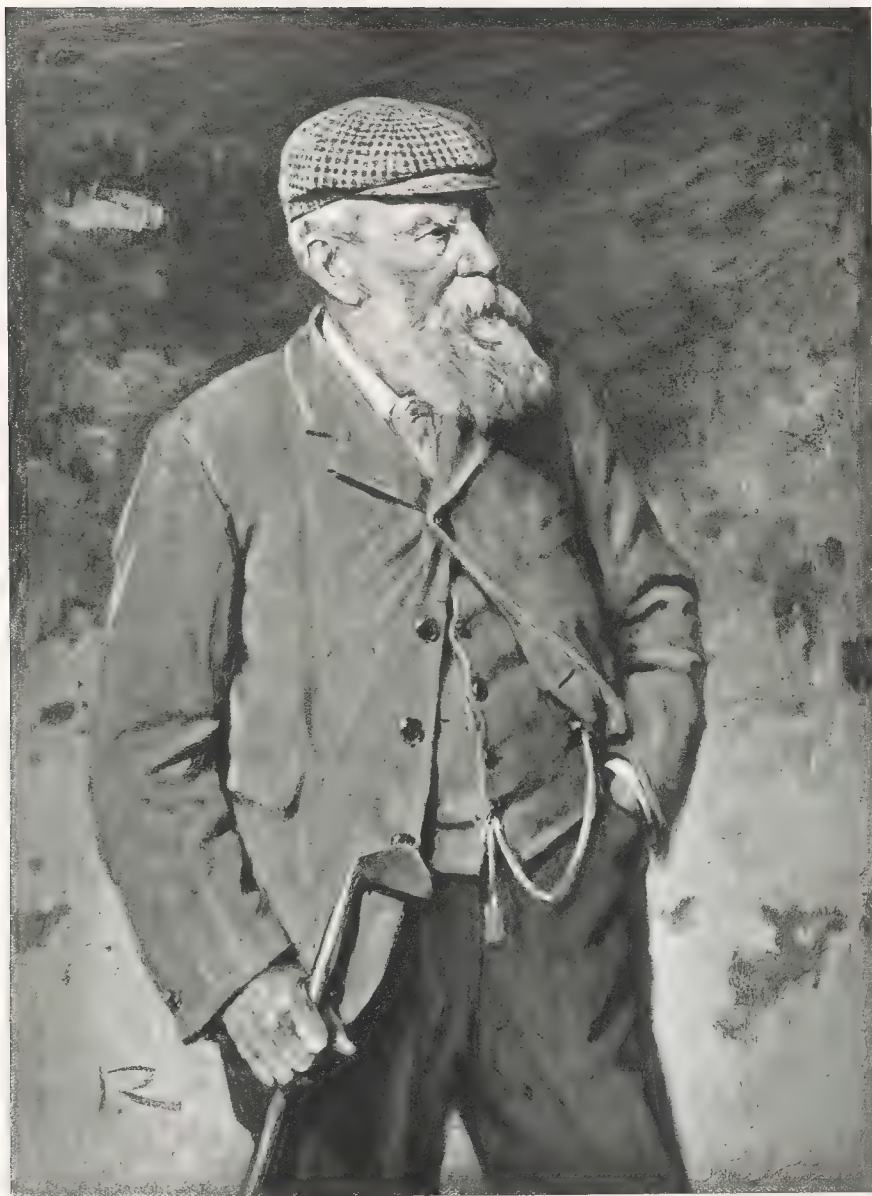


THE SIRENS  
99

HENRIETTA RAE (MRS. ERNEST NORMAND)  
36 x 69



OIL PAINTINGS



PORTRAIT OF TOM MORRIS.

100

SIR GEORGE REID, R.S.A.

45 x 33



VENUS AND ANCHISES  
BY PERMISSION OF THE CORPORATION OF LIVERPOOL L.  
101

SIR WILLIAM B. RICHMOND, K.C.B., R.A.

58 x 116

OIL PAINTINGS

THE TEMPTATION IN THE WILDERNESS

By BRITON RIVIERE, R.A.

102. The scheme of the picture and part of its sentiment rest entirely upon colour, namely, the central point of blue (for the Christ's white robe tells as blue in the evening effect) relieved from the warm sunset and yet telling as a partial light around the gloom of the rocks.

LENT BY THE CORPORATION OF LONDON

THE DOLL'S HOUSE

By WILLIAM ROTHENSTEIN, N.E.A.C.

103. The *motif* of the picture is the effort "to describe something of a mystery which underlies all life, and something of the dramatic possibilities of every situation."

LENT BY THE ARTIST

THE LAST PHASE: HEAD OF NAPOLEON

By JAMES SANT, R.A.

104. This picture was originally exhibited (1901) under the title: "St. Helena: The Last Phase." "Three years back at North Berwick," writes the artist, "I encountered on the links my subject, from whom I gained much help in painting my 'Last Phase.' He was alone. His manner was always strange and retiring. I was struck by his intense expression of eye and curious manner. I then was determined to introduce myself to him and with a little apology I got into conversation. I had been reading 'The Last Phase' and when I saw this remarkable head I leaped into determination to ask him to let me make a study of his head, and he sat admirably. He is about the age of Napoleon at the time of his death, he was just the height, his hair fell exactly as we know it did on that wonderful forehead, but the colour of the eye was in my subject dark, and not a greyish blue as in the picture. The mouth never could have been so finely cut as with this mighty creation of past times, but I had to remember this, and the beautiful nose and chin and lower jaw, but the general build of the head had certainly great power, and I saw my way what to do."

LENT BY THE RT. HON. THE EARL OF ROSEBERY, K.G.

PORTRAIT OF J. H. LEVY, Esq.

By SOLOMON J. SOLOMON, R.A.

105. A portrait of the well-known economist connected with the Board of Education; late Lecturer on Logic, Economics, and Philosophy, at Birkbeck College and City of London College; Editor of "The Individualist" and the Personal Rights Series of Works in Economics, Ethics, and Politics.

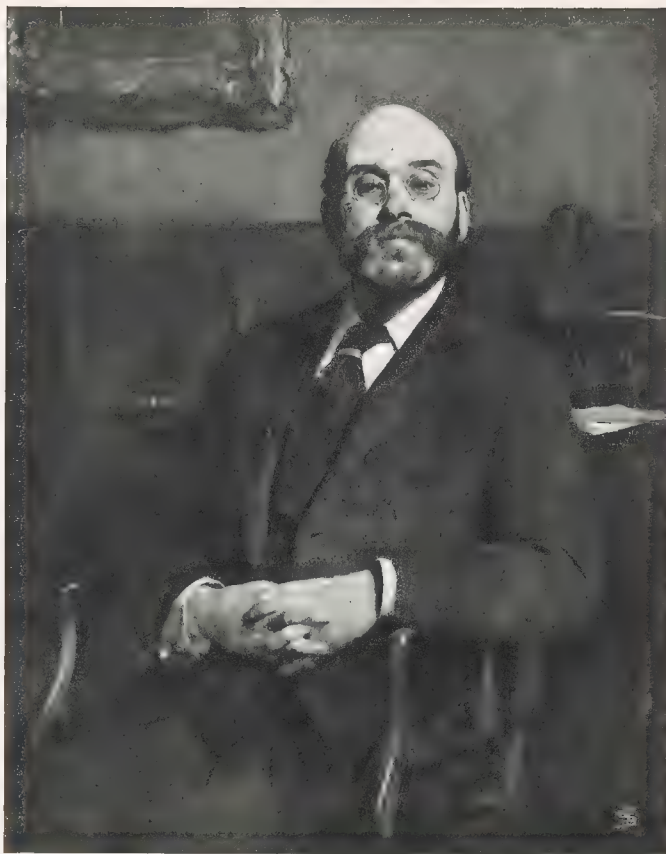
LENT BY J. H. LEVY, Esq.

106. CORVETTE SHORTENING SAIL TO PICK UP A SHIPWRECKED CREW

By THOMAS SOMERSCALES

LENT BY FRANK L. PEARSON, Esq.





PORTRAIT OF J. H. LEVY, ESQ.  
 105

SOLOMON J. SOLOMON, R.A.  
 44 × 33



CORVETTE SHORTENING SAIL TO PICK UP A SHIPWRECKED CREW  
 106

THOMAS SOMERSCALES  
 48 × 72

OIL PAINTINGS



THE LAST PHASE: HEAD OF NAPOLEON  
104

JAMES SANT, R.A.  
30 x 24



GRISELDA  
107

HAROLD SPEED  
24 x 16



"UNTO THIS LAST." THE PILOT'S FUNERAL.  
108

F. SPENLOVE-SPENLOVE, R.B.A.  
42 x 72



OIL PAINTINGS

GRISELDA

BY HAROLD SPEED

107. The title is taken from the well-known story of the Decameron of Boccaccio. It is an essay in the manner of the 16th century Florentines, and is painted on a wood panel.

LENT BY THE ARTIST

"UNTO THIS LAST." THE PILOT'S FUNERAL. SOUTHWOLD. WINTER EFFECT.

BY F. SPENLOVE-SPENLOVE, R.B.A.

108. The remains of the old Pilot, covered with the Blue Ensign, are being borne to their last haven, while fishermen and lads stand around praying with bared heads, their last tribute of respect as the little cortège wends its silent way in the snow from the old salt's cottage home.

LENT BY THE ARTIST

THE RAINBOW

BY P. WILSON STEER, N.E.A.C.

109. "The Rainbow" was painted at Bridgnorth, near the town through which the river Severn flows. It was the object of the artist—so often that of Constable—to give the sparkle on foliage while a shower is falling, the effect being late afternoon towards autumn.

LENT BY C. K. BUTLER, ESQ.

BY WHOM THE COPYRIGHT IS SPECIALLY RESERVED

THE AULD HOUSE

BY R. MACAULAY STEVENSON

110. "The Auld House," is a picture which in feeling reminds one of Corot. The house is relatively really an inconsiderable item. The lake and its reflections of trees with undergrowth and atmosphere charged with moisture are characteristic of the painter's rendering of nature.

LENT BY THE ARTIST

THE SOLDIER'S RETURN

BY MARCUS STONE, R.A.

111. A soldier, who has been mourned as dead, returns safe—an incident of war-time very frequent in the 18th century before telegraph and railway were in use. An example of the work, in sentiment and treatment, which the artist has made enormously popular in Great Britain, and which has since been widely imitated.

LENT BY MESSRS. RAPHAEL TUCK AND SONS

BY WHOSE PERMISSION IT IS HERE REPRODUCED

SUNDAY MORNING

BY EDWARD STOTT, A.R.A.

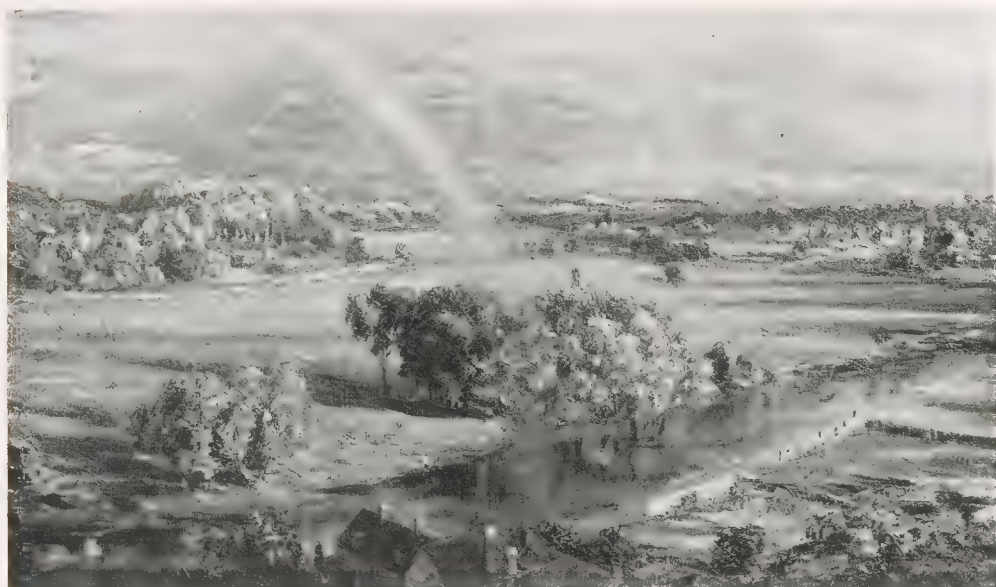
112. "In painting this picture," wrote the artist, "it was the delicate beauty of the light coming through the window and modified and diffused through the open door that charmed me most. And after this the charm of all the family assembled together, which was on a Sunday morning; but it was above all the play of light round the children that fascinated me, and led up to the picture and its title."

LENT BY W. A. DARBISHIRE, ESQ.



THE AULD HOUSE  
110

R. MACAULAY STEVENSON  
48 × 45



THE RAINBOW  
109

P. WILSON STEER, N.E.A.C.  
22 × 34



SUNDAY MORNING  
112

EDWARD STOTT, A.R.A.  
24 x 29



THE SOLDIER'S RETURN  
BY PERMISSION OF MESSRS. RAPHAEL TUCK AND SONS  
111

MARCUS STONE, R.A.

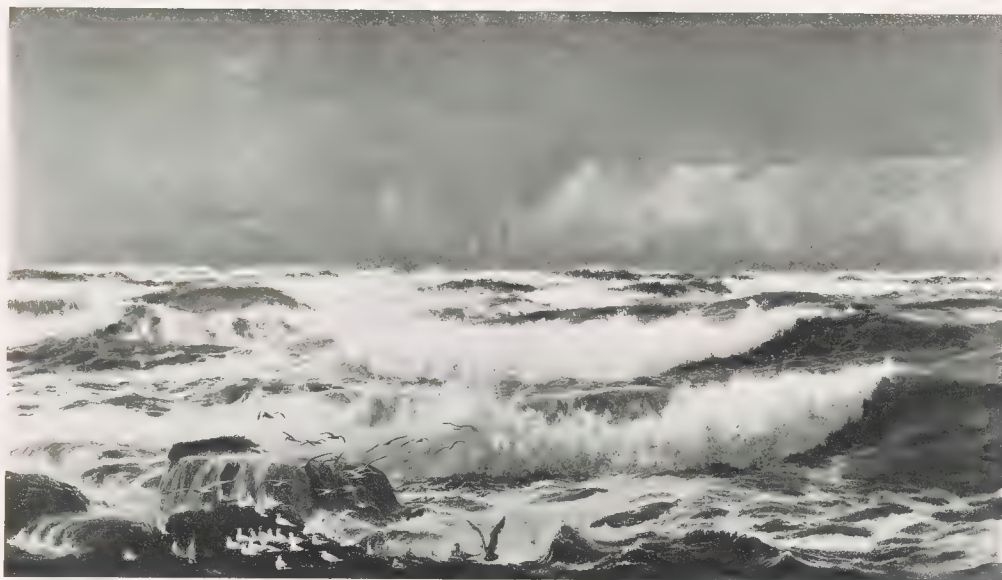
39 x 60





VENICE  
113

HANS TRIER, R.B.A.  
40 x 60



A WHOLE GALE OF WIND  
119

W. L. WYLLIE, A.R.A.  
48 x 84

## OIL PAINTINGS

### VENICE

BY HANS TRIER, R.B.A.

113. The Giudecca, with the Church of "Il Redentore" in the background.

LENT BY THE ARTIST

### HYLAS AND THE NYMPHS

BY J. W. WATERHOUSE, R.A.

114. The story is that Hylas, a Greek youth who was sent to fetch water from a pond situated amongst some hills, was carried down by the water nymphs. This is one of Mr. Waterhouse's most successful pictures.

LENT BY THE ART GALLERY COMMITTEE OF THE CORPORATION OF MANCHESTER  
AND HERE REPRODUCED BY THEIR PERMISSION

### WARKWORTH CASTLE

BY SIR ERNEST WATERLOW, R.A., P.R.W.S.

115. Warkworth Castle is the ancient stronghold of the Percys in Northumberland. It is picturesquely situated on the River Coquet, and about two miles from the sea. The castle and the surrounding country have been the subject of several pictures by the artist.

LENT BY THE ART GALLERY COMMITTEE OF THE CORPORATION OF MANCHESTER  
AND HERE REPRODUCED BY THEIR PERMISSION

### BRYNHILDE

BY G. F. WATTS, O.M., R.A. (DECEASED)

116. Watts represents Brynhilde asleep lying in the flames in which her father, the god Wotan, has placed her owing to her having committed an act of disobedience and befriended Sieglinder and Sigmunda contrary to his will. Though her punishment must entail her being lowered to the grade of a mortal, Wotan, by surrounding her with fire, protects her from the approach of any save that of a hero who can brave the flames in order to awaken and secure her. This work, painted in 1880, belongs essentially to those which show the manner and genius of the artist when least affected by the influence of other schools and masters. The special value of this work lies in the extraordinary effect it produces of spontaneity in the workmanship, the feeling of the subject having inspired and directed every touch on the canvas.

LENT BY MRS. RUSSELL BARRINGTON

### THE HABIT DOES NOT MAKE THE MONK

BY G. F. WATTS, O.M., R.A. (DECEASED)

117. "The Habit does not make the Monk," or, as Katherine of Arragon put it, "All hoods make not Monks," represents a chubby, laughing, rosy boy, ill-concealed in the Monk's habit which he gathers around him with childish awkwardness, taps gently at the door, and as he waits his mischievous expression forebodes ill to the lady within should she chance to respond to his roguish summons. The picture is one of that playful, joyous character which Watts affected more and more as age came upon him.

LENT BY THE LADY ROTHCHILD



HYLAS AND THE NYMPHS

BY PERMISSION OF THE ART GALLERY COMMITTEE OF THE CORPORATION OF MANCHESTER

114

J. W. WATERHOUSE, R.A.

48 x 72



OIL PAINTINGS



SIR E. A. WATERLOW, R.A., P.R.W.S.

48 x 72

WARKWORTH CASTLE, NORTHUMBERLAND  
BY PERMISSION OF THE ART GALLERY COMMITTEE OF THE CORPORATION OF MANCHESTER

115



BRYNHILDE  
116

G. F. WATTS, O.M., R.A. (DECEASED)  
24 x 20

OIL PAINTINGS



"THE HABIT DOES NOT MAKE THE MONK"

G. F. WATTS, O.M., R.A. (DECEASED)

117

43 x 34





THE MINIATURE  
118

J. WALTER WEST, R.W.S.  
24 x 20



PORTRAITS OF COLIN AND WILFRID NOWELL  
120

ARTHUR T. NOWELL  
50 x 40

OIL PAINTINGS

THE MINIATURE

By J. WALTER WEST, R.W.S.

118. A girl in Georgian costume is examining a miniature which her companion has brought for her inspection, and on which she awaits the verdict. The whole is a scheme of blue, brown, and black. This is probably the best of Mr. West's work in oil.

LENT BY H. HELDMANN, ESQ., J.P.

A WHOLE GALE OF WIND

By W. L. WYLLIE, A.R.A.

119. The picture was painted at Cape Alprechs, near Portel, on the French coast; and represents the scene when the wind was shifting to the north-west.

LENT BY THE ARTIST

PORTRAITS OF COLIN AND WILFRID NOWELL

120.

By ARTHUR T. NOWELL

LENT BY THE ARTIST

THROUGH THE TREES

By FRANCIS BATE, N.E.A.C.

121. A low-toned picture of trees in an old orchard on a summer afternoon. There is a luxuriant undergrowth of grasses and wild flowers, and warm sunshine breaks through the trees. The whole picture is a rich harmony of blues and greens.

LENT BY THE ARTIST

REPRODUCED BY PERMISSION OF THE EDITOR OF THE 'STUDIO'

THE GOLDEN MOON

By TOM ROBERTSON, R.B.A.

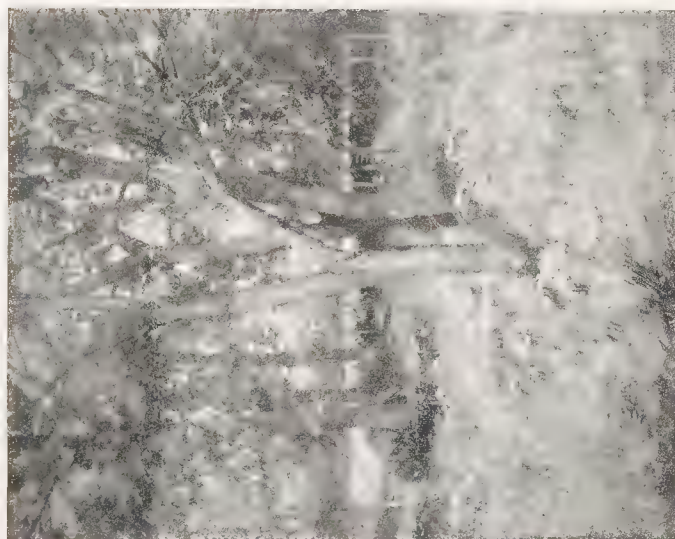
122. The subject of this picture is in Perthshire. The intention is to convey the feeling of golden glow at the moment of time when the afterglow warms up the rich autumnal colours of the group of trees in the foreground.

LENT BY THE ARTIST



TOM ROBERTSON, R.B.A.  
30 x 25

THE GOLDEN MOON  
122



FRANCIS BATE, N.E.A.C.  
BY PERMISSION OF THE EDITOR OF THE 'STUDIO.'  
30 x 30  
121



## WATER COLOUR PAINTINGS

### WARKWORTH VALLEY

BY SIR ERNEST A. WATERLOW, R.A., PRESIDENT, ROYAL SOCIETY OF PAINTERS  
IN WATER COLOURS

123. As already mentioned in the section of oil-paintings, to which Sir Ernest Waterlow contributed a picture of Warkworth Castle, the scene of Warkworth Valley is where the little Northumberland river, the Coquet, winds its way between the high-wooded banks towards the sea, which, though not visible at this point, is not far distant. Beyond the next bend of the river is the old town of Warkworth, crowned by the ruins of its ancient castle, the seat of the Percys; and a mile or so further is the sea-port town of Amble, where the river joins the sea. The picture was sketched from under the walls of Warkworth Castle.

LENT BY THE ARTIST

### BEFORE THE SITTING

BY E. J. GREGORY, R.A., PRESIDENT, ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS

124. "It is merely," the artist has written, "an excuse to paint a satin frock and a pair of shoulders by daylight. I suggest by the title that an artist's model more punctual than the painter, dressed and ready for the day's work, is regaled with the sight of the paper while her employer lingers over his breakfast or correspondence."

LENT BY WOLF HARRIS, ESQ.

### THE OLD SURREY COTTAGE

BY MRS. ALLINGHAM, R.W.S.

125. "The Old Surrey Cottage" is really Valewood Farm. It is situated in a lovely valley by Blackdown near Haslemere. This old house is about two and a half miles from Tennyson's seat at Aldworth, and the poet often came near it in his walks over the down. The time of year represented in the drawing is the month of October.

LENT BY THE ARTIST

### AN OLD CHALK PIT

BY J. AUMONIER, R.I.

126. The subject and motive of this picture is a chalk pit, at Amberley in Sussex, under the peculiar effect of light and colour, often seen just before the grey of evening. The chalk pit is a secondary consideration, but it lends itself readily to the opalescent colours of the time of day chosen by the artist.

LENT BY THE ARTIST



WARKWORTH VALLEY, NORTHUMBERLAND

123

SIR E. A. WATERLOW, R.A., P.R.W.S.

32 x 42

WATER COLOUR PAINTINGS



BEFORE THE SITTING

124

E. J. GREGORY, R.A., P.R.I.

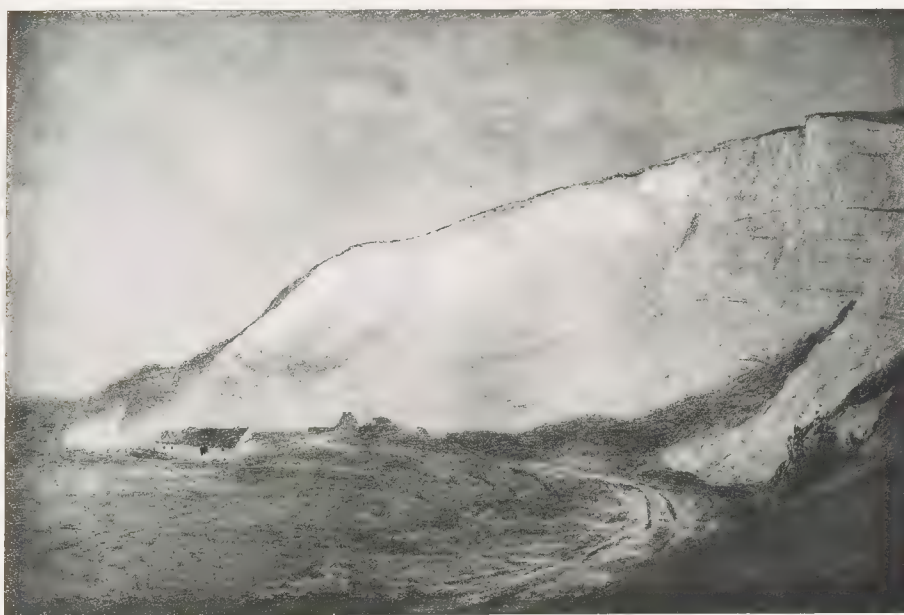
16 x 10





THE OLD SURREY COTTAGE  
125

MRS. ALLINGHAM, R.W.S.  
12 x 18



AN OLD CHALK PIT  
126

J. AUMONIER, R.I.  
24 x 36

WATER COLOUR PAINTINGS

THE BATTLE OF FLOWERS

By R. ANNING BELL, R.W.S.

127. "The Battle of Flowers" shows a silvery grey hall in which a vigorous battle is going on between two parties of girls in loose flowing garments. Everything is in movement—the *motif* of the drawing; the wide loose dresses swirl out from the girls, or are here and there pressed close to their form, as the action varies.

LENT BY THE ARTIST

ST. THEOPHILUS AND THE ANGEL :

A LEGEND OF THE MARTYRDOM OF ST. DOROTHEA

By SIR E. BURNE-JONES, BART. (DECEASED)

128. "As Dorothea was passing from her judges to the place of execution, St. Theophilus, the Protonotary, asked her why she would throw away the joys of this life for one of which no man was certain; and she answering that she should that day be with her bridegroom in the garden of Paradise, he bade her jestingly (as it was February then and snow lay on the ground) to send him some of the fruits and roses of that same garden. But after her death, as he was returning to the Courts of Law, there met him on the threshold an angel bearing a basket of fruit and flowers, who saying, 'My sister Dorothea sends these to thee from the place where she now is,' vanished. Theophilus, pondering all this, came at last to the true belief, and in it died."

In the background is a scene in the court of execution; the consul leaving the court followed by the spectators, and the executioner, strangely small in stature, standing near the block; on the right the body of the Saint is being borne away by attendants; and on the left, St. Theophilus, looking back at the dead body, is met at the doorway by the angel with a basket of flowers.

LENT BY ARTHUR E. STREET, ESQ.

THE PRIORESS' TALE (TEMPERA)

"My litel child, now wol I fecche thee  
Whan that the grayn is fro thi tonge y-take;  
Be not agast, I wol thee not forsake."

(CHAUCER'S 'CANTEBURY PILGRIMAGE'.)

By SIR EDWARD BURNE-JONES, BART. (DECEASED)

129. Behind a low parapet, with open door, stands the Virgin in dark blue robes, holding ears of corn in her left hand; she bends forward and places a grain into the mouth of a little child, who is rising to receive it. In the foreground and at the sides are lilies, poppies, and sunflowers; in the background is a scene in the street of a town, the child being murdered, and scholars entering the school on the left, and other groups. This was the last work completed by the artist.

LENT BY LADY COLVILLE



SIR E. BURNE-JONES, B.A.F. (DECEASED)

26 x 37

ST. THEOPHILUS AND THE ANGEL

128



WATER COLOUR PAINTINGS



THE PRIORESS' TALE  
129

SIR EDWARD BURNE-JONES, BART. (DECEASED)  
40 x 25



THE BATTLE OF FLOWERS

127

R. ANNING BELL, R.W.S.

22 x 30



CUMBERLAND MOORS

130

TOM COLLIER, R.I. (DECEASED)

14 x 21

## WATER COLOUR PAINTINGS

### CUMBERLAND MOORS

By TOM COLLIER, R.I. (DECEASED)

130. "Cumberland Moors" is an excellent example of his admirable work. Tom Collier was essentially a water-colour painter, and belongs to the first rank. By his untimely death in 1891 English landscape art lost an artist whose work often rivalled that of David Cox in quality.

LENT BY HENRY BURTON, ESQ.

### FIGURE OF THE LANCERS

By LUCIEN DAVIS, R.I.

131. This is a picture entirely of movement and line. The black clothes of the men seem capable of being made to indicate and emphasise their movements with almost as much artistic effect as the softer, more swaying and circling skirts of the women, besides providing masses of deep and sombre colour against which muslins, silks, and satins play with increased effect.

LENT BY THE ARTIST

### CHELSEA PENSIONERS AT THE MONUMENT OF THE DUKE OF WELLINGTON IN ST. PAUL'S CATHEDRAL

By JOHN FULLEYLOVE, R.I.

132. The picture is painted from the west end of the nave looking east, during summer weather ; for then, between services, the great west doors are open, affording sufficient light for the artist's work. In a bay of the arches on the north side, immediately in the foreground on the left of the picture, stands the monument designed by Alfred Stevens to the Duke of Wellington, and which formerly occupied the south-west chapel. The sketch-model of the Duke on horseback is here seen placed temporarily and experimentally on the top.

LENT BY THE ARTIST

### THE BATTLE OF THE STANDARD

By SIR JOHN GILBERT, R.A., P.R.W.S. (DECEASED)

133. "The Battle of the Standard," which the late Sir John Gilbert here pictures, was so called after the wonderful standard which was set up by the English at Northallerton during the war between King Stephen and King David I. of Scotland in 1138. The drawing is of unusual power, even for this vigorous artist.

LENT BY THE CORPORATION OF LONDON

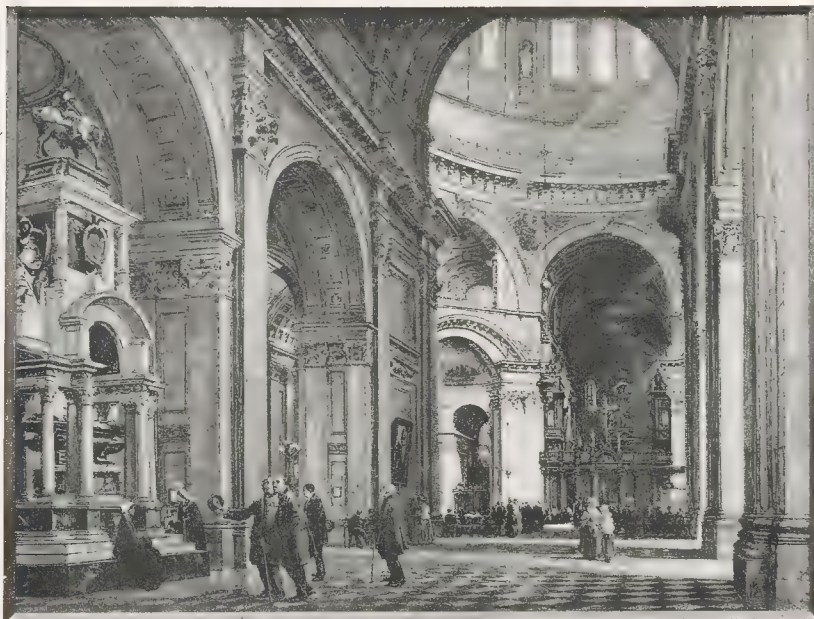
### THE PICKWICK CLUB

By CHARLES GREEN, R.I. (DECEASED)

134. This picture is one of a number painted to illustrate scenes from the novels of Charles Dickens, work for which the artist was singularly adapted from his subtle appreciation of humour and character, and his firm, yet delicate drawing. The men and the surroundings of the room, the chairs, tables, and decorative accessories are scrupulously exact in point of date, in order to give reality to this pictorial version of the "Pickwick Club."

LENT BY THE EXECUTORS OF THE LATE W. LOCKWOOD, ESQ.





CHELSEA PENSIONERS AT THE MONUMENT OF THE  
DUKE OF WELLINGTON IN ST. PAUL'S CATHEDRAL

132

JOHN FULLEYLOVE, R.I.

26 × 34



FIGURE OF THE LANCERS

131

LUCIEN DAVIS, R.I.

28 × 42



THE BATTLE OF THE STANDARD

133

SIR JOHN GILBERT, R.A., P.R.W.S. (DECEASED)

42 x 60





THE PICKWICK CLUB

134

CHARLES GREEN, R.I. (DECEASED)

20 x 27



FISHWIVES

135

DUDLEY HARDY, R.I.

28 x 38



## WATER COLOUR PAINTINGS

### FISHWIVES

BY DUDLEY HARDY, R.I.

135. Painted from sketches in the Fishmarket at Boulogne—the old woman a portrait, the younger woman a type expressive of the general robustness, character, and strength of these laborious and vigorous workers.

LENT BY W. JESSOP, ESQ.

### DOVER ROADS

BY EDWIN HAYES, R.I. (DECEASED)

136. This picture, from a sketch on the spot, represents the Dover Roads under a grey aspect, with a gleam of light on the horizon, and foreground of sea and boats in partial shadow.

LENT BY THE ARTIST

### STRANGERS WITHIN THE GATE

BY HUBERT VON HERKOMER, C.V.O., R.A., R.W.S.

137. "The Strangers Within the Gate" depicts one of the periodical visits in Landsberg of some of the gipsy nomads who come to this and other South German towns with their dancing bears, and the types of gipsy and peasant woman are powerfully contrasted.

LENT BY THE RT. HON. W. J. PIRRIE

### A VALKYRIE

BY EDWARD R. HUGHES, R.W.S.

138. This Valkyrie leaves her Valhalla, and soars above a city formerly the scene of strife and heroism, but now at rest from warfare and asleep in the moonlight. The artist intends her to seem peering into the depths from the back of her winged war-horse, as though she had a great longing to live with mortals in their beautiful city through whose heart flows for ever a life-giving river.

LENT BY J. H. HEDDERWICK, ESQ.

### CHINA ROSES

BY ALFRED PARSONS, A.R.A., A.R.W.S.

139. The picture was painted in a garden at Broadway, Worcestershire. The garden house, of which the steps are seen on the right of the drawing, is covered with Virginia creeper.

LENT BY SIR ASTON WEBB, R.A.

### A MIDLOTHIAN LANDSCAPE

BY JAMES PATERSON, A.R.S.A., A.R.W.S.

140. The subject was suggested by the aspect of Edinburgh as one approaches from the south-west on an autumn afternoon. It should be said that although all the material exists in the neighbourhood, it has been focussed to make this picture.

LENT BY THE ARTIST



STRANGERS WITHIN THE GATE

137

HUBERT VON HERKOMER, C.V.O., R.A., R.W.S.

17 x 22



DOVER ROADS

136

EDWIN HAYES, R.I. (DECEASED)

18 x 30

WATER COLOUR PAINTINGS



A VALKYRIE  
EDWARD R. HUGHES, R.W.S.  
43 x 30  
138



CHINA ROSES  
ALFRED PARSONS, A.R.A., A.R.W.S.  
21 x 15  
139





A MIDLOTHIAN LANDSCAPE

140

JAMES PATERSON, A.R.S.A., A.R.W.S.

21 x 28



SUNSET: HOLY LOCH

141

SIR FRANCIS POWELL, P.R.S.W., R.W.S.

26 x 39

WATER COLOUR PAINTINGS

SUNSET : HOLY LOCH

BY SIR FRANCIS POWELL, P.R.S.W., R.W.S.

141. Holy Loch, or the Silent Loch is one of the arms of the Clyde a sanctuary sought by sailing coasters when storms rage in the Firth. It is famed for the grandeur and splendour of the sunsets over the Cowal Hills that encircle the head of the Loch. Whether it is owing to the moisture-laden western winds which prevail, or to the formation of the mountains controlling the mists and clouds, the setting sun seems to receive more lovely colour and impressive effect there than elsewhere.

LENT BY THE ARTIST

ANDROMEDA

BY ARTHUR RACKHAM, A.R.W.S.

142. In "Andromeda," the subject chosen is the moment when the great sea-monster is approaching to devour his victim. He is grey-scaled and slimy like a fish, with webbed feet, and comes from the gloom of a cavern, crawling over the rock at the foot of which Andromeda is chained. The colour is rather grey and subdued; the drawing of the monster, wonderful. Since the picture was exhibited the artist has draped the figure.

LENT BY THE ARTIST

UNDER THE GREENWOOD TREE

BY LIONEL P. SMYTHE, A.R.A., R.W.S.

143. "Under the Greenwood Tree" is a landscape with figures of children. A sow and her little ones are passing through a wood, and the children are running away from one of the small pigs that has turned aside to look at them.

LENT BY SYDNEY VACHER, ESQ.

MELISANDE

BY MRS. ADRIAN STOKES

144. Melisande is seated on a rock in a weird forest, gazing dreamily in the water where her crown lies; she hates the crown and does not wish ever to touch it again. There is no other note in the picture than red, black, or white.

LENT BY THE ARTIST

THE THORNY PATH OF KNOWLEDGE

BY J. WALTER WEST, R.W.S.

145. A young Quaker mother is teaching her child to read; pointing the place in the lesson-book with her knitting-needle. This dainty little picture, the principal charm of which is delicacy of colour, is a typical work of one of the younger members of the Royal Water Colour Society.

LENT BY R. CORFIELD BUCKNALL, ESQ.



ANDROMEDA  
142

ARTHUR RACKHAM, A.R.W.S.  
20 x 16



UNDER THE GREENWOOD TREE  
143

LIONEL P. SMYTHE, A.R.A., R.W.S.  
18 x 24





THE THORNY PATH OF KNOWLEDGE

145

J. WALTER WEST, R.W.S.

14 x 12



MELISANDE

144

MRS. ADRIAN STOKES

34 x 20

ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904

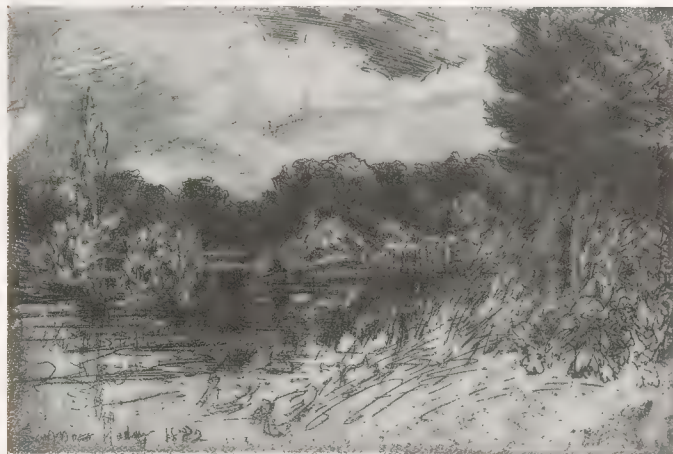


DUSTY MILLERS

SIR F. SEYMOUR HADEN, P.R.E.

BY SPECIAL PERMISSION OF THE ARTIST

146



THE TEST AT LONG PARISH

SIR F. SEYMOUR HADEN, P.R.E.

BY SPECIAL PERMISSION OF THE ARTIST

147

## ETCHINGS, DRAWINGS, ETC.

### DUSTY MILLERS

ETCHING BY SIR F. SEYMOUR HADEN, P.R.E.

146. This etching (Drake, 165) is signed and dated "Seymour Haden, 1877." It is a trial proof. The field and the man getting over the stile are not yet "expressed." (Colls, H.D.) It was first published as described: the man getting over the stile has a fishing-rod over his shoulder. In the second state the man is on the further side of the stile and is without a fishing-rod.

LENT AND HERE REPRODUCED BY SPECIAL PERMISSION OF THE ARTIST

### THE TEST AT LONG PARISH

ETCHING BY SIR F. SEYMOUR HADEN, P.R.E.

147. The plate (Harrington, 219) is signed and dated "Seymour Haden, 1882." This the published first state, and is No. 198 in Beraldi's catalogue. The extreme difference in the execution of this plate is accounted for by the fact that it is done on the rough back of a copper plate which already had an etching on the bright side of it.

LENT AND HERE REPRODUCED BY SPECIAL PERMISSION OF THE ARTIST

### BORDER DESIGN FOR "SALOMÉ"

DRAWING IN PEN AND INK BY AUBREY BEARDSLEY (DECEASED)

148. The border-illustration by Aubrey Beardsley illustrates with equal sternness and truth the character of his author and the character of his own work. The wonderful combination of light and dark, of black mass and thin pure line, repelling the spectator as much by loathsome type as it attracts him by originality of handling and beauty of balance, is not ill-presented in this example of the ill-fated draughtsman's art.

LENT AND HERE REPRODUCED BY PERMISSION OF MR. JOHN LANT

### EPITHALAMION

DRAWING IN PEN AND INK BY R. ANNING BELL, R.W.S.

149. A simple, clear, line-drawing (in illustration of Spenser's EPITHALAMION) in which the form is expressed solely by means of outline and the lines of drapery. Colour effect is suggested by means of the closeness of the lines in the hair, drapery, fruit, etc. The value of the plain white spaces is of importance, and the style is influenced by early Italian woodcuts.

LENT BY THE ARTIST

AND HERE REPRODUCED BY PERMISSION OF MESSRS. GEORGE BELL AND SONS





BORDER DESIGN FOR "SALOMÉ"  
BY PERMISSION OF MR. JOHN LANE

AUBREY BEARDSLEY (DECEASED)



149 EPITHALAMION R. ANNING BELL, R.W.S.



LONDON BRIDGE

FRANK BRANGWYN, A.R.A., A.R.E.



SIR EDWARD BURNE-JONES, BART. (DECEASED)

LE CHANT D'AMOUR



ETCHINGS, DRAWINGS, ETC.

LONDON BRIDGE

ETCHING BY FRANK BRANGWYN, A.R.A., A.R.E.

150. In the "inner circle," but not widely in the outer world, Mr. Brangwyn is known as an etcher of great power, bold and original in design, strong in arrangement, in line, and contrast of light and shade—standing practically alone in his own manner. He usually etches on zinc, and is accomplished in the use of "foul-biting," while he maintains his individuality by printing his own plates.

LENT BY THE ARTIST

LE CHANT D'AMOUR

"Hélas, je sais un chant d'amour,  
Triste ou gai, tour à tour."

REFRAIN OF A BRETON SONG.

PENCIL DRAWING BY SIR EDWARD BURNE-JONES, BART. (DECEASED)

151. On a stone terrace is a lady in a white robe with purple sleeves playing upon an organ. Love, clothed in red raiment, works the bellows; to the left is the seated figure of a knight clad in black armour; in the front of the picture is a border of wallflowers and tulips, and in the background an ancient city seen across a meadow. This is the finished pencil drawing for the oil painting.

LENT BY C. S. GOLDMANN, ESQ.

BY WHOM THE COPYRIGHT IS ESPECIALLY RESERVED

HARLECH

ETCHING BY F. V. BURRIDGE, R.E.

152. The Castle perched on its rock stands out in strong relief against the vast expanse of Harlech Marsh. The subject was composed and etched on the plate, and the proof is consequently a reverse of the topographical facts of the district.

LENT BY THE ARTIST

ST. LAUMER, BLOIS

ETCHING BY D. Y. CAMERON, A.R.S.A., A.R.W.S.

153. The true proportions of the pillars of this thirteenth century church, directly and simply treated, are in imaginative contrast with the darkened chancel, the chandelier depending from the roof, and the cross seen significantly against the light of the eastern window.

LENT BY THE ARTIST

THE FATES

DRAWING IN PEN AND INK BY WALTER CRANE, R.W.S., PRESIDENT OF THE ARTS AND CRAFTS EXHIBITION SOCIETY.

ILLUSTRATION FOR SPENSER'S 'FAERIE QUEENE.'

154. One of the extensive series of decorative drawings designed by Mr. Walter Crane for the illustration for Mr. George Allen's sumptuous edition of Spenser's 'FAERIE QUEENE.' It should be borne in mind that this drawing, here reproduced in large size, was made for considerable reduction. The test, therefore, is very severe, for in the smaller size the design necessarily gains considerably in richness and refinement.

LENT BY THE ARTIST

AND HERE REPRODUCED BY PERMISSION OF MR. GEORGE ALLEN



HARLECH  
152

F. V. BURRIDGE, R.E.



THE RAIDERS  
BY PERMISSION OF MESSRS. FROST AND REED, BRISTOL  
155

HERBERT DICKSEE, R.E.

ETCHINGS, DRAWINGS, ETC.



ST. LAUMER, BLOIS  
153

D. Y. CAMERON, A.R.S.A., A.R.W.S.





THE FATES  
BY PERMISSION OF MR. GEORGE ALLEN  
154

WALTER CRANE, R.W.S.

ETCHINGS, DRAWINGS, ETC.

THE RAIDERS

ETCHING BY HERBERT DICKSEE, R.E.

155. "The Raiders" is one of the plates by which Mr. Herbert Dicksee has established his reputation as a draughtsman of wild animals, mainly of the *felidæ*; he sometimes secures powerful effects by printing his etchings in two colours.

LENT BY THE ARTIST

AND HERE REPRODUCED BY PERMISSION OF MESSRS. FROST AND REED, BRISTOL

BOOKPLATES OF HIS MAJESTY THE KING

ETCHINGS BY GEORGE W. EVE, R.E.

156. The set of book-plates used in the Royal Library, Windsor Castle, consists of three designs etched upon copper and suitable for books of different sizes.

The largest, for folios, contains the full Royal Armorial Bearings, the Shield with the Garter, and the Imperial Crown, Supporters, and Crest. Above are badges allusive to the Order of the Garter which is so specially associated with Windsor—the "Sunburst" badge of Edward III., its founder, surmounted on one side by the cross of St. George, and on the other by the double rose of Henry VII.

Such parts of the insignia as are suitable appear in the smaller plates with the addition, in the intermediate one, of the Rose, Thistle, and Shamrock Badge for the United Kingdom.

The designs are Tudor in character, notably so in the crowns, in sympathy with the past of the Castle, and with Queen Elizabeth's Gallery, in which the Library is housed.

LENT BY THE ARTIST

AND HERE REPRODUCED BY PERMISSION OF SIR RICHARD HOLMES, K.C.V.O., LATE LIBRARIAN AT WINDSOR CASTLE

A STREET IN CAIRO

ETCHING BY COLONEL R. GOFF, R.E.

157. Sebil, or street fountain, in one of the most frequented thoroughfares in Cairo, where groups of women selling bread, fruit and vegetables, metal workers in deep shadowed shops, and passing crowds in ever varying garb and colour, complete a picture of changing effect, with brilliant sunshine and sombre shadow.

LENT BY THE ARTIST

THE CATHEDRAL OF CEFALÚ, SICILY

ETCHING BY AXEL H. HAIG, R.E.

158. Roger II. while completing the Norman Conquest of Sicily, was in 1129 in danger of being wrecked off the coast near Cefalú, and vowed that he would build a great church and dedicate it to Christ and the Apostles at the place where he should succeed in landing. Such is the origin of the Cathedral of Cefalú. The chief interest in this Cathedral is centred in the fine mosaics of the apse—Byzantine in character, and the great figure of Christ is as grand an example as any in Italy of that early period. The illustration is greatly reduced from Mr. Haig's etching.

LENT BY THE ARTIST

BY WHOM THE COPYRIGHT IS RESERVED





*Her. W. Eve*  
156

BOOKPLATES OF HIS MAJESTY THE KING  
BY PERMISSION OF SIR R. HOLMES, K.C.V.O.



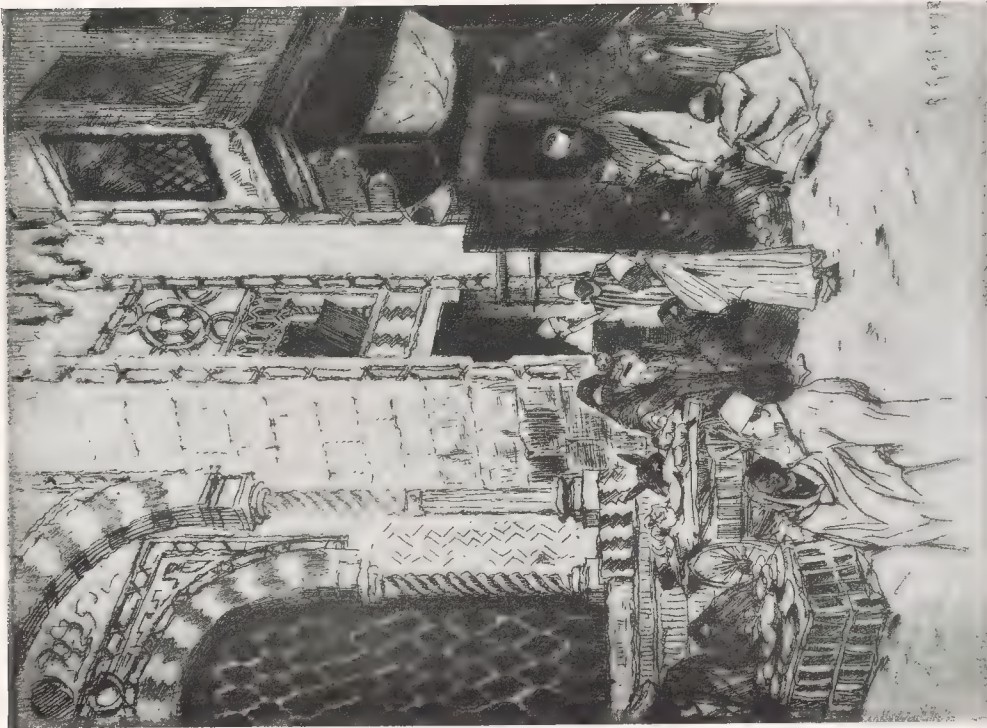
*Her. W. Eve*  
156



*Her. W. Eve*  
156

GEORGE W. EVE, R.E.

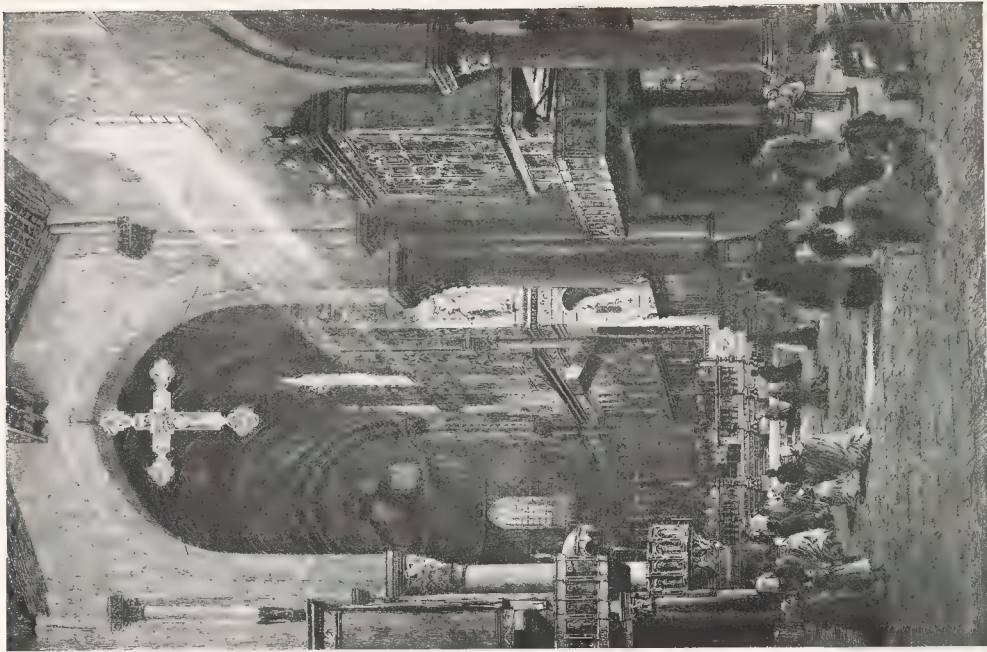




A STREET IN CAIRO

157

COLONEL R. GOFF, R.E.



THE CATHEDRAL OF CEFALÙ, SICILY

158

AXEL H. HAIG, R.E.



THE SEA DREAM      LAURENCE HOUSMAN

161      BY PERMISSION OF MESSRS. KEGAN PAUL & CO.



LANCASTER MOOR

OLIVER HALL, R.E.

159



ETCHINGS, DRAWINGS, ETC.

LANCASTER MOOR

SOFT GROUND ETCHING BY OLIVER HALL, R.E.

159. "Lancaster Moor" is one of three plates executed by the artist some time ago, wherein he sought to combine the soft rich quality of the pencil and lithographic line with that of the strength obtained in the clean-cut etched line. In printing, the plate is wiped clean, so that every suggestion of tone is due to the gradations of biting. Soft-ground etching, once very popular, is a method little practised in the present generation.

LENT BY THE ARTIST

A YEW TREE ON GLARAMARA

ETCHING BY SIR CHARLES HOLROYD, R.E.

160.

"Which to this day stands single, in the midst  
Of its own darkness, as it stood of yore,  
Not loth to furnish weapons for the bands  
Of Umfraville or Percy ere they marched  
To Scotland's heaths : or those that crossed the sea,  
And drew their sounding bows at Agincourt.  
Of vast circumference and gloom profound  
This solitary Tree ! A living thing  
Produced too slowly ever to decay ;  
Of form and aspect too magnificent  
To be destroyed."

WORDSWORTH.

Etched from nature direct on to the plate in 1903.

LENT BY THE ARTIST

THE SEA DREAM, OR FEEDING THE EMIGRANTS

DRAWING IN PEN AND INK BY LAURENCE HOUSMAN.

161. This drawing illustrates the story of a child left solitary on a derelict ship, to whom the mermen come by night, singing to him in his dreams, and tempting him to join the sea-life. It is an illustration in 'THE FIELD OF CLOVER.'

LENT BY THE ARTIST

AND HERE REPRODUCED BY PERMISSION OF MESSRS. KEGAN PAUL, TRENCH, TRÜBNER AND COMPANY

HARVEST OFFERINGS

ETCHING BY MARGARET KEMP-WELCH, A.R.E.

162. "Harvest Offerings" represents a group of villagers bringing various gifts of fruit, flowers, etc., for the Harvest Thanksgiving Festival.

LENT BY THE ARTIST

AND HERE REPRODUCED BY PERMISSION OF MESSRS. W. R. HOWELL AND COMPANY

LE COMBAT: TRIOMPHE DE LA MORT

ETCHING BY PROFESSOR ALPHONSE LEGROS, R.E.

163. "The Combat" is the fourth of a series of eleven etchings by Professor A. Legros, illustrating "The Triumph of Death." Death is the central figure, and is depicted on horseback fulfilling his awful vocation with energy and passionate eagerness. His victims in their last agonies are watched in despair by their comrades from the walls of the falling city.

LENT BY THE ARTIST





SIR CHARLES HOLROYD, R.E.

A YEW TREE ON GLARAMARA

160



WILLIAM ROTHENSTEIN, N.E.A.C.

PORTRAIT OF AUGUSTE RODIN

167

ETCHINGS, DRAWINGS, ETC.



HARVEST OFFERINGS

MARGARET KEMP-WELCH, A.R.E.

162 BY PERMISSION OF MESSRS. W. R. HOWELL AND COMPANY



LE COMBAT : TRIOMPHE DE LA MORT

PROFESSOR ALPHONSE LEGROS, R.E.

163





RUMPELSTILTSKIN  
166

ARTHUR RACKHAM, A.R.W.S.



THE RT. HON. W. E. GLADSTONE, M.P., IN THE HOUSE OF COMMONS, 1893  
164

PHIL MAY, R.I. (DECEASED)



ETCHINGS, DRAWINGS, ETC.

THE RT. HON. W. E. GLADSTONE, M.P., IN THE HOUSE OF  
COMMONS, 1893

DRAWING IN PEN AND INK BY PHIL MAY, R.I. (DECEASED)

164. This drawing used to be considered by Phil May one of the very best he ever executed for truth of resemblance and ease of effect, alike in expression of face and suggestiveness of the body under the clothes.

LENT BY M. H. SPIELMANN, ESQ., F.S.A.  
AND HERE REPRODUCED BY PERMISSION OF THE PROPRIETORS OF 'PUNCH'

PORTRAIT OF THE LATE QUEEN VICTORIA

BY WILLIAM NICHOLSON.

PRINTED FROM WOOD BLOCKS, AND (IN THE ORIGINAL) COLOURED BY THE ARTIST.

165. Mr. Nicholson was among the first in this country to adapt to English Art the broad methods of block-printing practised in Japan. His flat, semi-silhouette drawings in lithography have also been produced with much success.

LENT AND HERE REPRODUCED BY PERMISSION OF MR. W. HEINEMANN

RUMPELSTILTSKIN

DRAWING IN PEN AND INK BY ARTHUR RACKHAM, A.R.W.S.

166. This illustration to 'GRIMM'S FAIRY TALES' represents Rumpelstiltskin, the wicked little magician to whom the Queen's child is to be forfeited unless she can discover his name within a certain time. He is in gleeful anticipation of the feast he is to make of the child next day. But he is overheard as he is singing his own name, so his wicked plans fall through.

LENT BY THE ARTIST  
AND HERE REPRODUCED BY PERMISSION OF MESSRS. ARCHIBALD CONSTABLE AND COMPANY

PORTRAIT OF AUGUSTE RODIN

LITHOGRAPH BY WILLIAM ROTHENSTEIN, N.E.A.C.

167. A drawing on transfer paper made in his studio some years ago when the artist was chiefly engaged in drawing portraits.

LENT BY THE ARTIST

WILL THEY CLOSE ?

DRAWING IN PEN AND INK BY E. LINLEY SAMBOURNE

168. Cartoon published in *Punch*, 2nd December, 1903, illustrating the situation when the question of peace or war between Russia and Japan was trembling in the balance.

LENT BY THE ARTIST  
AND HERE REPRODUCED BY PERMISSION OF THE PROPRIETORS OF 'PUNCH'



**H.M. The Queen.**

PORTRAIT OF H.M. THE LATE QUEEN VICTORIA  
BY PERMISSION OF MR. WILLIAM HEINEMANN

WILLIAM NICHOLSON



WILL THEY CLOSE?  
BY PERMISSION OF THE PROPRIETORS OF 'PUNCH'  
168

F. LINLEY SAMBOURNE





J. BYAM SHAW, R.I.

169



BOOK-PLATE OF THE BURLINGTON FINE ARTS CLUB  
C. W. SHERBORN, R.E.

171



J. BYAM SHAW, R.I.

169

ETCHINGS, DRAWINGS, ETC.

"BEFORE DEAD HENRY'S CORSE"  
AND  
"WITH WHAT APPETITE YOU HAVE"

DRAWINGS IN PEN AND INK BY J. BYAM SHAW, R.I.

169. These two blocks are selected from Mr. Byam Shaw's illustrations to 'THE CHISWICK SHAKESPEARE.' The first ("Before Dead Henry's Corse") is from the first scene of "King Henry VI."; the latter, from "King Henry VIII.," represents the dismissal of Cardinal Wolsey by the King. Both of these drawings are characteristic specimens of Mr. Shaw's illustrations for this edition. 'THE CHISWICK SHAKESPEARE,' from which they are taken, is issued in 39 volumes. Each volume contains six full-page illustrations by Mr. Shaw, and head and tail-pieces to each act, also designed by him.

LENT AND HERE REPRODUCED BY PERMISSION OF MESSRS. GEORGE BELL AND SONS

ENTRANCE TO THE MEDWAY

SOFT-GROUND ETCHING AND MEZZOTINT BY FRANK SHORT, A.R.A., R.E.

FROM THE DRAWING FOR THE 'LIBER STUDIORUM' BY J. M. W. TURNER, R.A.

170. When Turner suspended the publication of the *Liber Studiorum*, a number of plates were left in various stages of preparation and completion. Besides these there were certain drawings which had not yet reached the engraver's hands. More than one of these have been carried to completion by Mr. Frank Short: "The Entrance to the Medway" is an example of his sympathy with, and competence to reproduce, the work of Turner.

LENT BY THE ARTIST

BOOK-PLATE OF THE BURLINGTON FINE ARTS CLUB

LINE ENGRAVING BY C. W. SHERBORN, R.E.

171. As a designer of book-plates, and as an engraver of them with the burin, Mr. C. W. Sherborn has for years occupied a leading place. His armorial designs, his admirable decorative, ingenious grouping of apposite objects, and prevailing dignity, have served to keep alive in Great Britain in one direction at least, the art of line-engraving.

LENT BY THE ARTIST

AND HERE REPRODUCED BY PERMISSION OF THE BURLINGTON FINE ARTS CLUB

WAR

ETCHING BY WILLIAM STRANG, A.R.A., R.E.

172. Mr. William Strang, the follower of Alphonse Legros in his practice of etching, is a disciple of the German school of Dürer and Holbein in his grim treatment of the great facts of life and death. "War" reminds us of more than one mediæval "Dance of Death," and gives evidence of saturnine humour in the hollow, loud-sounding drum and the foolish finery of the cocked hat, with which the fiend of war is decked on his journey of destruction and death.

LENT BY F. GOULDING, ESQ.



FRANK SHORT, A.R.A., R.E.

ENTRANCE TO THE MEDWAY

170





WILLIAM STRANG, A.R.A., R.E.

WAR  
172



EMPERESS AND EARL ; OR, ONE GOOD TURN DESERVES ANOTHER  
SIR JOHN TENNIEL, R.I.



SIR JOHN TENNIEL, R.I.

"THE POLITICAL 'PAS DE DEUX'"





LUTTO NAZIONALE VENEZIA, 1900  
175

CHARLES J. WATSON, R.E.

EMPRESS AND EARL; OR, ONE GOOD TURN DESERVES ANOTHER

PENCIL DRAWING BY SIR JOHN TENNIEL, R.I.

173. The finished pencil sketch for the *Punch* Cartoon, published when Queen Victoria was proclaimed Empress of India. Lord Beaconsfield says: "Thanks, your Majesty. I might have had it before; *now* I think I have *earned* it."

LENT BY M. A. SPIELMANN, ESQ.

AND HERE REPRODUCED BY PERMISSION OF THE PROPRIETORS OF 'PUNCH'

"THE POLITICAL 'PAS DE DEUX'"

FROM THE 'SCÈNE DE TRIOMPHE' IN THE GRAND ANGLO-TURKISH BALLET D'ACTION."

PENCIL DRAWING BY SIR JOHN TENNIEL, R.I.

174. The finished pencil sketch for the Cartoon in '*Punch*,' August 3rd, 1878. Upon their return from Berlin, Lord Beaconsfield and Lord Salisbury bringing "Peace with Honour," were invested with the Order of the Garter.

LENT BY M. H. SPIELMANN, ESQ., F.S.A.

AND HERE REPRODUCED BY PERMISSION OF THE PROPRIETORS OF 'PUNCH'

LUTTO NAZIONALE, VENEZIA, 1900

ETCHING BY CHARLES J. WATSON, R.E.

175. The front of St. Mark's, Venice, during the national mourning for the late King of Italy which is shown by the knotted and draped flags.

LENT BY THE ARTIST





ENGRAVINGS AND TYPOGRAPHY—BRITISH SECTION

## ENGRAVINGS, ETC.

176. For the department devoted to the various printing processes, the Liberal Arts Committee were able to collect for exhibition an important series of British engravings and prints, with a view to illustrate the progress made in recent years in the branch of artistic translation and reproduction. They succeeded in gathering a very interesting series of 138 examples which were contributed by a certain number of London firms, and which formed a most attractive display in conjunction with the collective exhibit of books. The high merit of these engravings and prints, not only as skilful examples of exact workmanship but also as works of art, showed to great advantage.

The large screens on which the fine British prints were arranged, were in every way excellent for the purpose, so that visitors could see each exhibit as a whole at a glance and also easily note any detail. Although classed in Group 15, the exhibit of Great Britain was to all intents and purposes an art exhibit, whereas the great mass of work shown by other countries was of a trade character only.

### CHILDREN BIRD-NESTING

MEZZOTINT BY T. G. APPLETON, AFTER GEORGE MORLAND

177. This is one of Morland's numerous excellent juvenile subjects of a rural nature. His landscape backgrounds he drew from nature, and the trees and ponds could long be pointed out in the fields about Camden Town which he introduced in the pictures he painted. In 1789 he worked with unremitting industry and sincerity, keeping no fewer than eleven engravers busy in reproducing his work. Many of the pictures were painted for his creditors, with whom he undertook to paint four a month to pay his many and increasing debts.

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF MESSRS. HENRY GRAVES AND COMPANY

### PORTRAIT OF MRS. SCOTT MONCRIEFF

MEZZOTINT BY T. G. APPLETON, AFTER SIR HENRY RAEBURN, R.A.

178. Miss Margaritta Macdonald, wife of Mr. R. Scott Moncrieff, afterwards Scott Moncrieff Welwood. Bequeathed to the Royal Scottish Academy by Mr. R. Scott Moncrieff Welwood of Pitliver, 1854.

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF MESSRS. P. AND D. COLNAGHI AND COMPANY

### THE NEW WILL

ETCHING BY JAMES DOBIE, AFTER DENDY SADLER

179. This picture was exhibited in the Royal Academy in 1893 and, with the artist's "Breach of Promise," begins his Lawyer series, in which his mastery over detail and his sympathetic treatment have free scope. "'All to my wife, absolutely,' says the client, with a gesture of his hand. The old solicitor hesitates and bites the end of his quill. He would give other advice, for he remembers the former wife, and her children still living, and sees the folly of his client."

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CHILDREN BIRD-NESTING

177

T. G. APPLETON  
AFTER GEORGE MORLAND



THE NEW WILL

179

JAMES DOBIE  
AFTER DENDY SADLER





PORTRAIT OF MRS. SCOTT MONCRIEFF  
 T. G. APPLETON  
 AFTER SIR HENRY RAEBURN, R.A.  
 178



PORTRAIT OF MISS MACDONALD  
 E. LESLIE HAYNES  
 AFTER SIR THOMAS LAWRENCE, P.R.A.  
 181



THE LOCK  
180

E. LESLIE HAYNES  
AFTER JOHN CONSTABLE, R.A.

## ENGRAVINGS, ETC.

### THE LOCK

MEZZOTINT BY E. LESLIE HAYNES, AFTER JOHN CONSTABLE, R.A.

180. This well-known composition, "The Lock," by John Constable, R.A., was painted in 1824, and exhibited in the same year at the Royal Academy under the title of "A boat passing a Lock." It found a purchaser at 150 guineas on the opening day. This happy fate did not often befall the artist's works, for they were not appreciated at anything like their true value till after his death. The scene lies close to Flatford Mill on the Stour, right in the heart of Constable's country, and was often painted by him from different points of view. The Mill was owned by Constable's father, and is not far from East Bergholt where John Constable was born. Dedham church tower makes a conspicuous feature in the background, and frequently appears in his pictures.

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### PORTRAIT OF MISS MACDONALD

MEZZOTINT BY E. LESLIE HAYNES, AFTER SIR THOMAS LAWRENCE, P.R.A.

181. Julia, daughter of Sir John Macdonald, G.C.B., married Rowland Errington, afterwards Sir R. Errington, Bart., and died in 1859. This portrait was painted in 1820, and is one of Lawrence's most celebrated pictures. It was exhibited in 1829 in the Royal Academy, and was among the last he exhibited, as he died in January, 1830. It was also engraved in mezzotint by Cousins in 1830.

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### PORTRAIT OF COUNTESS OF OXFORD AND CHILD

MEZZOTINT BY WILL HENDERSON, M.E., AFTER JOHN HOPPNER, R.A.

182. Jane Elizabeth, eldest daughter of the Rev. J. Scott, was born in 1774, married Edward, fifth Earl of Oxford in 1794, and died in 1824. In 1797 Hoppner painted the full length of Lady Oxford and her child. The picture was received with modified applause. "It is not without merit," wrote a leading critic at the time it was exhibited; "but the drapery of the projecting limb is not flexible, or at least not sufficiently so to denote or authorise such an action; the infant is more correctly drawn than is generally the case in productions from Mr. Hoppner;" and "the dignified sobriety and propriety in the posture is indicative of a British *Cornelia*."

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF MESSRS. GOODEN AND FOX

### PORTRAIT OF MRS. ANN PITT

MEZZOTINT BY WILL HENDERSON, M.E., AFTER GEORGE ROMNEY

183. Some doubt exists as to the identity of the sitter for this portrait. It is thought by some to be a portrait of Mrs. Ann Pitt, the famous actress who played at Drury Lane with Garrick, but as this lady was born in 1720 it is highly improbable that she sat for this picture, as she would have been 68 years of age at the time it was painted. The publishers were of opinion that it represented Lady Hamilton, but on comparison it will be seen that the features differ in many respects, and this is equally unlikely. On the frame of the picture when it was bought by Messrs. Graves the name of Ann Pitt was the only particular to serve for identification, and this may have been a former owner of the portrait, or the frame may have belonged to another portrait. Subsequently, after fruitless investigation, it was decided to give the work the title of "Mrs. Ann Pitt (personating Lady Hamilton as 'Mirth')." The picture was painted in 1788.

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF MESSRS. HENRY GRAVES AND COMPANY





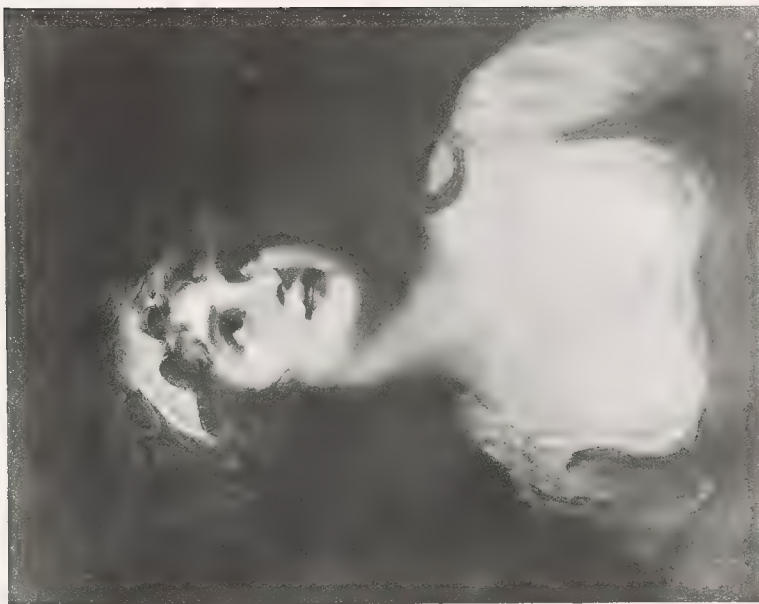
COUNTESS OF OXFORD AND CHILD  
182

WILL HENDERSON, M.E.  
AFTER JOHN HOPPNER, R.A.



THE END OF DAY  
187

ROBERT W. MACBETH, R.A., R.E.  
AFTER GEORGE H. MASON, A.R.A.



WILL HENDERSON, M.E.  
AFTER GEORGE ROMNEY

183



PROFESSOR H. VON HERKONIER, C.V.O., R.A.  
BY PERMISSION OF THE FINE ART SOCIETY

184



E. ELEANOR MILNER, M.E.  
AFTER SIR PETER LELY

THE COUNTESS DE GRAMMONT  
BY PERMISSION OF THE FINE ART SOCIETY

189



NORMAN HIRST, M.E.  
AFTER SIR WILLIAM BEECHY, R.A.

PORTRAIT OF MASTER HENRY BOYCE

185



ENGRAVINGS, ETC.

IVY

By PROFESSOR H. VON HERKOMER, C.V.O., R.A.

184. This plate is done in Professor Herkomer's own particular method of "Painter-engraving," a process entitled "Herkomer-gravure" or "Herkomertype," which was invented and patented by the artist some years ago.

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF THE FINE ART SOCIETY

PORTRAIT OF MASTER HENRY BOYCE

MEZZOTINT BY NORMAN HIRST, M.E., AFTER SIR WILLIAM BEECHEY, R.A.

185. Master Henry Boyce was the son of Lieut.-Colonel Boyce, who was in North America in 1788.

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF MESSRS. T. AGNEW AND SONS

O'ER SNOW-CLAD PASTURES

ETCHING BY WILLIAM HOLE, R.S.A., R.E., AFTER JOSEPH FARQUHARSON, A.R.A.

186. A Scotch scene on a moonlight night; the ground is covered with snow, and an ash tree throws long shadows right out across the picture, in which a few Scotch sheep are shown wandering past.

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF THE FINE ART SOCIETY

THE END OF DAY

ETCHING BY ROBERT W. MACBETH, R.A., R.E., AFTER GEORGE H. MASON, A.R.A.

187. George Mason's subjects were for the most part taken from the neighbourhood of his birthplace, Whitley in Staffordshire, and from Wetley Abbey in Worcestershire, where he settled in 1858. His art revealed with dignity and pathos the rural domestic life passing immediately under his notice, as well as the feeling for Italian scenery which he studied when abroad and which influenced his later work.

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF MESSRS. P. AND D. COLNAGHI AND COMPANY

THE HARBOUR OF REFUGE

ETCHING BY ROBERT W. MACBETH, R.A., R.E., AFTER FREDERICK WALKER, A.R.A.

188. The alms-houses on which Walker based his picture are those of Bray; the raised terrace walk and statue are additions by the artist. On the right of the foreground a youthful labourer with bared arms is mowing down the daisy-sprinkled grass. Beyond is a thorn tree in full blossom. In the centre of the background the ivy-grown gable of the alms-house chapel rises above the adjoining buildings. The sky is suffused with the yellow glow of sunset. "The Harbour of Refuge," painted in 1872, is perhaps the most widely appreciated of all Fred Walker's works. It was presented to the nation by Sir William Agnew in memory of his wife.

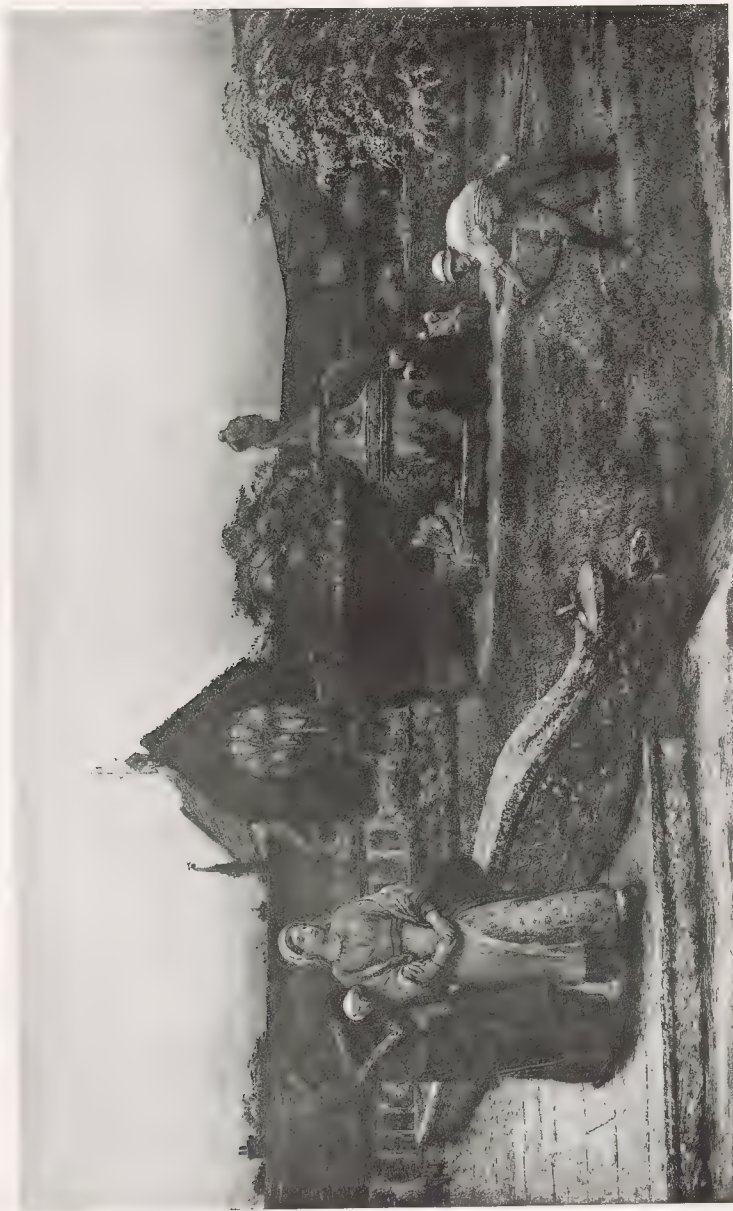
EXHIBITED AND HERE REPRODUCED BY PERMISSION OF MESSRS. T. AGNEW AND SONS



O'ER SNOW-CLAD PASTURES  
BY PERMISSION OF THE FINE ART SOCIETY

WILLIAM HOLE, R.S.A., R.E.  
AFTER JOSEPH FARQUHARSON, A.R.A.

ENGRAVINGS, ETC.



ROBERT W. MACBETH, R.A., R.E.  
AFTER FREDERICK WALKER, A.R.A.

THE HARBOUR OF REFUGE  
188





IN CONSTABLE'S COUNTRY  
BY PERMISSION OF THE FINE ART SOCIETY  
190

C. O. MURRAY, R.E.  
AFTER DAVID MURRAY, R.A.



SHEEPWASHING  
194

ALFRED SKRIMSHIRE, A.M.E.  
AFTER JAMES STARK

ENGRAVINGS, ETC.

PORTRAIT OF THE COUNTESS DE GRAMMONT

MEZZOTINT BY E. ELEANOR MILNER, M.E., AFTER SIR PETER LELY

189. Elizabeth Hamilton, Comtesse de Grammont, born in 1641 and died in 1708, was known at the court of Charles II. as "La Belle Hamilton." She was the grand-daughter of James, first Earl of Abercorn, and niece of the great Duke of Ormonde. Her father was Sir George Hamilton. She married in 1664 Philibert, Comte de Grammont, with whom she resided in France, where she was held in great favour by the Queen. About the year 1660, she was painted when in the fulness of youth and beauty for the Duchess of York, by Sir Peter Lely. This is one of his finest paintings.

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF THE FINE ART SOCIETY

IN CONSTABLE'S COUNTRY

ETCHING BY C. O. MURRAY, R.E., AFTER DAVID MURRAY, R.A.

190. Constable's country is the valley of the Stour. In 1774 his father moved to East Bergholt, a picturesque and lovely little place in this valley, and there Constable was born. He afterwards many times painted his native place from different points of view. His father owned the two mills, and he himself worked here as a miller. One of these mills forms the principal object in his well-known sketch, entitled "Spring," and the tower of the Dedham church, here to be seen in the distance, appears in many of his compositions.

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF THE FINE ART SOCIETY

PORTRAIT OF HER MAJESTY THE LATE QUEEN VICTORIA

MEZZOTINT BY J. B. PRATT, AFTER PROFESSOR H. VON ANGELI

191. This is one of the last portraits painted of Her late Majesty, and was executed from sittings in 1899. It is in the possession of His Majesty the King.

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF MESSRS. P. AND D. COLNAGHI AND COMPANY

PORTRAIT OF MRS. LEE ACTON

MEZZOTINT BY H. SCOTT BRIDGWATER, AFTER GEORGE ROMNEY

192. Penelope, daughter of the Rev. Sir Richard Rycroft, 1st Baronet. She was married in 1791, as his second wife, to Nathaniel Lee Acton of Livermere Park and Bramford, Suffolk. He died in 1836, Mrs. Lee Acton in 1819. The picture is one of the most beautiful of Romney's full lengths, and was exhibited at the Old Masters' Exhibition at the Royal Academy in 1879.

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF MESSRS. P. AND D. COLNAGHI AND COMPANY

PORTRAIT OF LADY MILNES

MEZZOTINT BY H. SCOTT BRIDGWATER, AFTER GEORGE ROMNEY

193. When painted, the sitter was Mrs. Robert Shore Milnes. Charlotte Frances, third daughter of John Albert Bentinck, and great grand-daughter of William, first Earl of Portland; married 1785, Robert Shore Milnes, Esq., Governor of Martinique, and afterwards of Lower Canada, and Acting Governor of Quebec. He was created a Baronet in 1801.

The painting is now at Fryston Hall, and belongs to the Earl of Crewe.

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*Hollingsley*

PORTRAIT OF HER MAJESTY THE LATE QUEEN VICTORIA

191 J. B. PRATT

AFTER H. VON ANGELI

*Victoria B.S. 1844.*



ENGRAVINGS, ETC.



H. SCOTT BRIDGWATER  
AFTER GEORGE ROMNEY

193  
PORTRAIT OF LADY MILNES



H. SCOTT BRIDGWATER  
AFTER GEORGE ROMNEY

192  
PORTRAIT OF MRS. LEE ACTON



VENICE AND THE CAMPANILE FROM THE DOGANA  
BY PERMISSION OF THE FINE ART SOCIETY

E. SLOCOMBE, R.E.  
AFTER JOHN FULLEYLOVE, R.I.

195



THE CHARGE OF THE LIGHT BRIGADE

AFTER THE PICTURE BY R. CATON WOODVILLE

197

ENGRAVINGS, ETC.

SHEEPWASHING

MEZZOTINT BY ALFRED SKRIMSHIRE, A.M.E., AFTER JAMES STARK

194. "Sheepwashing" depicts an appropriate incident of Stark's native country. The scene is Postwick Grove, near Norwich, in the beautiful valley of the Yare. Stark's works are all more or less representations of his rustic surroundings, but many of his best works are attributed to his master Crome, and some by inferior artists of the Norwich school are often attributed to him.

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF MESSRS. GOODEN AND FOX

VENICE AND THE CAMPANILE FROM THE DOGANA

ETCHING BY E. SLOCOMBE, R.E., AFTER JOHN FULLEYLOVE, R.I.

195. On the left of the picture is seen part of the loggia of the old Dogana (Customs House), from the quay of which, across the Grand Canal, appear most of the noblest monuments of Venice, namely, the Domes of St. Mark and the columns of the Piazzetta and the Ducal Palace, and, beyond, the Ponte Paglia and Prison, marking the entrance to the narrow canal spanned by the "Bridge of Sighs." Above the Ducal Palace rises the Campanile, which lately collapsed, and is now in the course of re-erection.

EXHIBITED AND HERE REPRODUCED BY PERMISSION OF THE FINE ART SOCIETY

PORTRAIT OF MRS. MUSTERS

MEZZOTINT BY ERNEST STAMP, A.R.E., AFTER SIR JOSHUA REYNOLDS, P.R.A.

196. Sophia Catherine, daughter of James Modyford Heywood, Esq., was born in 1758; she married in 1777 John Musters, Esq., of Colwick, and was the mother of John Musters, who married Mary Chaworth, Byron's first love. Miss Burney speaks of her as "an exceedingly pretty woman, the reigning toast of the day," and also as being "most beautiful, but most unhappy." She died in 1819.

EXHIBITED BY MESSRS. L. H. LEFÈVRE AND SON

THE CHARGE OF THE LIGHT BRIGADE

PHOTOGRAVURE AFTER THE PICTURE BY R. CATON WOODVILLE

197. The original picture of "The Charge of the Light Brigade" is the work of Mr. R. Caton Woodville, the well-known military artist. It was painted in 1895, and exhibited in the same year in the Royal Academy, whence it was purchased by the late Colonel North, and at his death came into the possession of Messrs. Henry Graves and Company, the present owners. The picture shows the Light Brigade at the moment they encountered the last discharge from the Russian guns. The photogravure of the picture was made by Messrs. Hanfstaengl and printed by Mr. Alfred Holdgate.

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PORTRAIT OF MRS. MUSTERS  
196

ERNEST STAMP, A.R.E.  
AFTER SIR JOSHUA REYNOLDS, P.R.A.

## SCULPTURE

### THE SLUGGARD

BY LORD LEIGHTON, P.R.A. (DECEASED)

THE STATUETTE AFTER THE STATUE IN THE NATIONAL GALLERY OF BRITISH ART.

198. "The Sluggard," the masterpiece in sculpture by the late Lord Leighton, is too well known and appreciated to need description. He presses a laurel wreath under the heel of his right foot, a touch of morality, foreign to Leighton's usual practice, being thus introduced—a concession, as the artist himself expressed it to a friend, to popular sentiment.

LENT BY THOMAS BROCK, ESQ., R.A.

### LOVE AND THE MERMAID

BY CHARLES J. ALLEN.

199. A representation, in bronze, of Cupid, love-god of the earth and air, who has wandered on to an outlying ledge of rock where he has encountered a rival power in the witchery and charms of a Mermaid "instinct with love and the sea." He stands bewildered and fascinated, likely to fall a half-willing prey to the wiles of the fair captor.

LENT BY THE CORPORATION OF LIVERPOOL

### THE QUEEN VICTORIA MEMORIAL

BY THOMAS BROCK, R.A.

200. A view of the colossal monument which will be 75 feet high. The figure of Queen Victoria sits in front, and around, on a slightly smaller scale, are groups representing the qualities which made her great—Truth, Justice, and Motherhood below, and above, Courage, and Constancy, which bear aloft triumphant Victory. Above the head of the Queen, as an architectural feature, is the Eagle of Empire. The side fountains are dominated by Intelligence—Art and Science—on one side, and on the other by Force—the Army and Navy; and various forms of Industry, accompanied by Lions, guard the steps. The small figures at the side are intended to show the scale.

LENT BY THE ARTIST

### EVE

BY THOMAS BROCK, R.A.

201. The Universal Mother is represented standing with her head bent forward, her left hand on her breast, and her long hair falling down her back and over her shoulders, while the serpent coils round the base.

LENT BY THE ARTIST



THE SLUGGARD  
178

LORD LEIGHTON, P.R.A. (DECEASED)  
21 INCHES IN HEIGHT



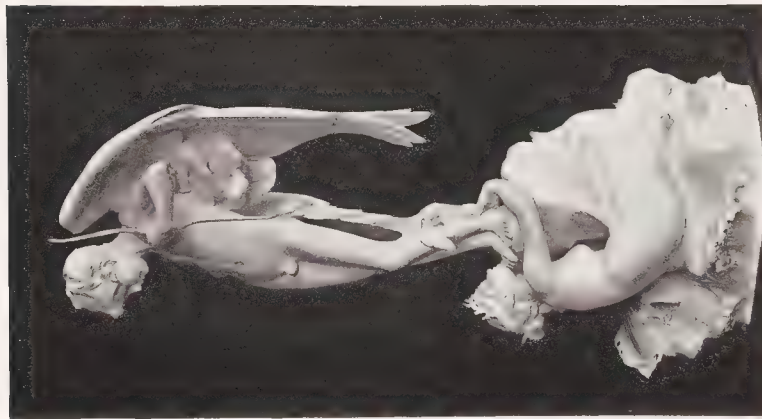
SCULPTURE



THE AGE OF INNOCENCE  
ALFRED DRURY, A.R.A.  
203 20 INCHES IN HEIGHT



EVE  
THOMAS BROCK, R.A.  
201 36 INCHES IN HEIGHT



LOVE AND THE MERMAID  
CHAS. J. ALLEN  
199 54 INCHES IN HEIGHT



THE QUEEN VICTORIA MEMORIAL

200

THOMAS BROCK, R.A.  
75 FEET IN HEIGHT

## SCULPTURE

### THE IMAGE FINDER

By W. R. COLTON, A.R.A.

202. The idea of the "Image Finder" is that of contact between ancient and modern Egypt. The modern fellah has discovered an ancient sculptured head buried firmly in the sand of the desert, and is using his cloth as a rope to assist him in its recovery. Incidentally, it is a study of muscular tension.

LENT BY THE ARTIST

### THE AGE OF INNOCENCE

By ALFRED DRURY, A.R.A.

203. "The Age of Innocence" is an ideal bust of a child in which it has been the endeavour of the sculptor to portray the innocence, simplicity and *naïveté*, and, above all, the young flesh of childhood.

LENT BY THE ARTIST

### SNOWDRIFT

By E. ONSLOW FORD, R.A. (DECEASED)

204. "Snowdrift" is a recumbent female nude figure, in white marble on a plinth of Mexican onyx. This work is one of the artist's last works, and was exhibited in the Royal Academy in 1902. It is about 3 feet long.

LENT BY MRS. E. ONSLOW FORD

### MOTHER AND CHILD

By GEORGE J. FRAMPTON, R.A.

205. This work, in bronze against a circular background of mother-of-pearl, is a portrait of Mrs. Frampton and the artist's son; the group is life-size.

LENT BY THE ARTIST

### PSYCHE

By F. LYNN JENKINS.

206. A bronze ideal head, in which the sculptor, best known perhaps as a decorative worker, has aimed not merely at reproducing beautiful form from Nature, most delicately rendered, but also at expressing the less tangible beauty of the soul underlying.

LENT BY THE ARTIST

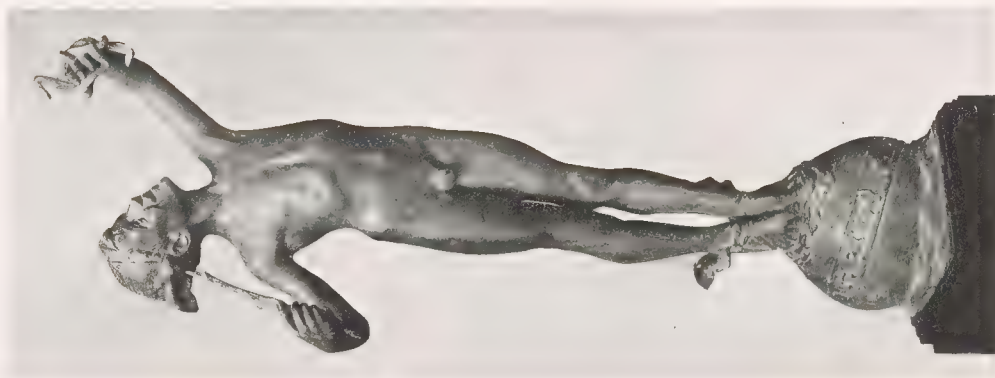
### HERMES

By W. GOSCOMBE JOHN, A.R.A.

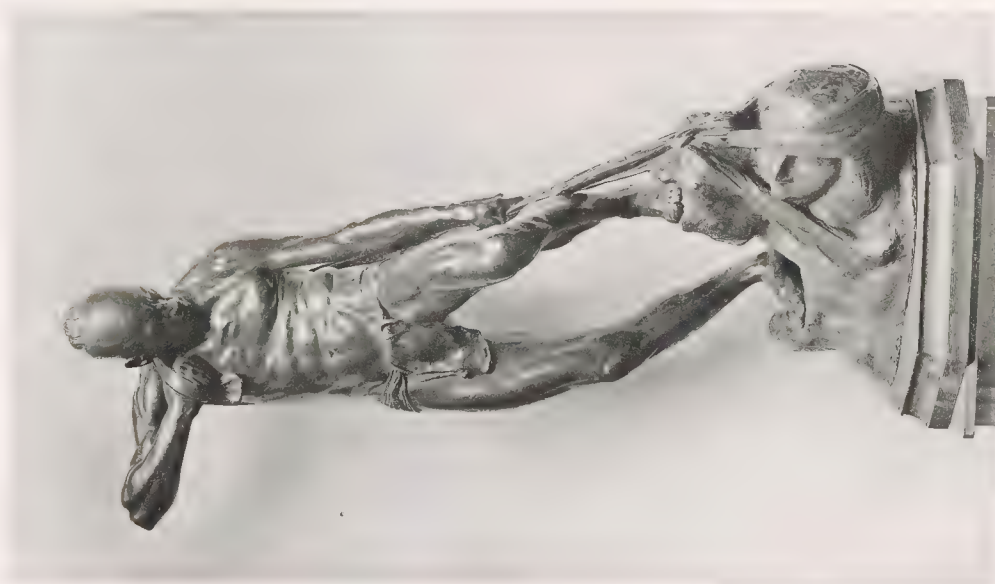
207. The traditional Hermes with a couple of snakes twisted round his left hand, and in his right is a small stick with which he is about to stir them. Conceived in the Greek spirit, this statuette is executed in bronze.

LENT BY THE ARTIST





HERMES W. GOSCOMBE JOHN, A.R.A.  
207 24 INCHES IN HEIGHT



THE IMAGE FINDER W. R. COLTON, A.R.A.  
202 72 INCHES IN HEIGHT

SCULPTURE



E. ONSLOW FORD, R.A. (DECEASED)  
33 x 12 x 16

SNOWDRIFT  
204



MOTHER AND CHILD  
205

GEORGE J. FRAMPTON, R.A.  
30 x 24





THE BRETON PEASANT  
208

E. LANTÉRI  
28 INCHES IN HEIGHT



PSYCHE  
206

F. LYNN JENKINS  
24 INCHES IN HEIGHT



GRIEF  
209

E. BERTRAM MACKENNAL  
18 x 20



BOY WITH TOP  
212

E. ROSCOE MULLINS  
16 x 22

## SCULPTURE

### THE BRETON PEASANT

BY PROFESSOR E. LANTÉRI

208. The original of this bust in bronze is at the National Gallery of British Art (the Tate Gallery). It was modelled as a practical demonstration before a body of French sculpture students in the north of France.

LENT BY THE ARTIST

### GRIEF

BY E. BERTRAM MACKENNAL

209. In the marble statuette of "Grief" the sculptor has aimed at realising the passionate character of emotion of despair. The pose is purposely forced to the utmost permissible limit, and affords occasion for the elaborate modelling of the back.

LENT BY THE ARTIST

### HYMN TO DEMETER

BY HORACE MONTFORD

210. The statue represents a girl marching in procession singing a hymn to Demeter ; she fits her steps to the music, the measure ever varying, her body bending and swaying to the rhythm.

LENT BY THE ARTIST

### SANS CŒUR

BY PAUL R. MONTFORD, R.B.A.

211. "Sans Cœur" is a bronze statuette about 24 inches high. It embodies the idea of a woman, secure in her beauty, to whom the contemplation of her past and present, and the thought of future sins, is not of sufficient interest to relieve the *ennui* they have begotten that is to say, a woman without heart.

LENT BY THE ARTIST

### BOY WITH TOP

BY E. ROSCOE MULLINS

212. This bronze is a rendering of nature pure and undefiled, extremely realistic in treatment and expressive in effect.

LENT BY THE ARTIST

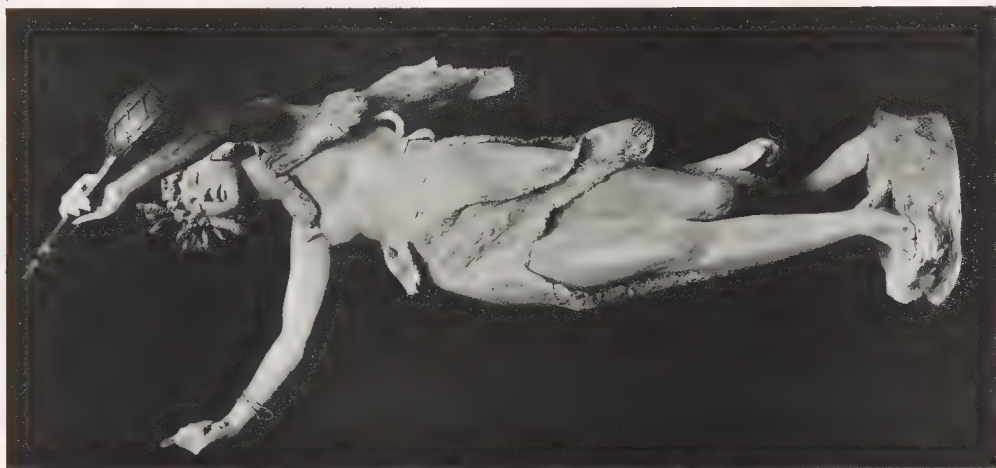
### THE LAST SONG

BY H. PEGRAM, A.R.A.

213. "The Last Song" illustrates the death of an old soldier to whom, as he is passing away, a maiden of comforting and inspiring memory comes and sings of his past deeds and future reward.

LENT BY THE ARTIST





HYMN TO DEMETER  
HORACE MONTFORD  
80 INCHES IN HEIGHT  
210



SANS CŒUR  
PAUL R. MONTFORD, R.P.A.  
24 INCHES IN HEIGHT  
211



THE LAST SONG  
213

H. PEGRAM, A.R.A.  
40 x 51



THE KISS  
219

A. G. WALKER  
31 x 31



THE SPIRIT OF CONTEMPLATION  
218  
ALBERT TOFT  
48 x 54



THE SNAKE CHARMER  
214  
F. W. POMEROY, A.R.A.  
30 INCHES IN HEIGHT



## SCULPTURE

### THE SNAKE CHARMER

BY F. W. POMEROY, A.R.A.

214. "The Snake Charmer" (a bronze statuette) is bent slightly forward, with left arm extended, gazing intently at the reptile, which raises its head to the sound of the flute. Besides the evident power music has upon them, serpents are said to be influenced in a marked degree by the eye of the charmer.

LENT BY THE ARTIST

### CASTLES IN THE AIR

BY W. REYNOLDS-STEPHENS

215. "Castles in the Air," a statuette and pedestal in metals, marble and inlays, is an attempt to materialise a child's profound realisation of a wonder story. A little girl of about two years leans back in a chair of enchantment, which stands upon a pedestal, the design of which is based upon fairy-castle forms. Flowers of fancy decorate the chair which is capped by a wonder-castle in mother-of-pearl.

LENT BY THE ARTIST

### A WOUNDED LEOPARD

BY JOHN M. SWAN, R.A.

216. "A Wounded Leopard"—in bronze is a fine specimen of casting by the *cire perdue* or "waste wax" process. It represents an East African leopard pierced through the shoulder and fore-arm by an arrow; the head of the arrow is bitten off and has fallen, and the animal is biting and tearing at the remainder. It is about three feet square at base and three feet high, and was executed for Mr. George Jay Gould of New York, by whom it was lent. The finished bronze has never been exhibited in England—an early sketch of the work in plaster only has been seen. The illustration is from the original in clay.

LENT BY GEORGE JAY GOULD, ESQ.

### TEUCER

BY HAMO THORNYCROFT, R.A.

217. A reduced model of the bronze statue of Teucer now in the National Gallery of British Art. Teucer is shown as the Homeric bowman, at the Siege of Troy, letting fly at Hector his eighth arrow.

LENT BY THE ARTIST

### THE SPIRIT OF CONTEMPLATION

BY ALBERT TOFT

218. "The Spirit of Contemplation" is a life-size figure of a maiden reclining in a neo-classic seat which is decorated with small figures of Courage, Philosophy, Life, and Love.

LENT BY THE ARTIST

### THE KISS

BY A. G. WALKER

219. "The Kiss" is a work which was carved direct in the marble, no preliminary clay model having been made—nothing but a shaded drawing on the marble slab.

LENT BY THE ARTIST



CASTLES IN THE AIR  
215

W. REYNOLDS-STEPHENS  
87 INCHES IN HEIGHT



A WOUNDED LEOPARD

216

JOHN M. SWAN, R.A.  
36 x 34 x 34





TEUCER  
217

HAMO THORNYCROFT, R.A.  
24 INCHES IN HEIGHT

## ARCHITECTURE

### BUILDING FOR THE INSTITUTE OF CHARTERED ACCOUNTANTS

BY JOHN BELCHER, A.R.A., P.R.I.B.A. (1905)

220. The building for the Institute of Chartered Accountants (at the junction of Moorgate Place and Great Swan Alley) is to be considered one of the most successful instances of the combination of architecture and sculpture carried out in England in the present revival. The superstructure is supported by a series of sturdy-looking piers. Above each pier is a finely carved winged figure, the work of the late Harry Bates, A.R.A., and higher up, separating the first from the second floor, is an elaborate frieze by Mr. Hamo Thornycroft, R.A.—a series of groups representing education, science and art, commerce, manufacture, shipping, railways, and the Colonies, together with a figure of Justice. The comparative plainness of the lower parts of the building effectively contrasts with the richness of the upper storey. The conspicuous merit of the planning lies in its simplicity, and in the well-seized opportunity which it offers for architectural effect. The building appeals to the imagination quite as strongly by its qualities of pure and simple architecture as by its wealth of beautiful sculpture.

### ST. GEORGE'S CHURCH, STOCKPORT

BY MESSRS. AUSTIN & PALEY

221. This church, the erection of which occupied about five years, was designed by Mr. Austin. The nave of six bays is 112 feet long and 29 feet wide, and 50 feet 6 inches high to the wall plate. The north and south aisles are 19 feet wide, the chancel is 68 feet long and 28 feet wide, with a groined stone roof. The tower is surmounted by a spire, the total height of which is 235 feet. The church is built of Runcorn flecked redstone. The total sitting accommodation is for 1,040 persons, and the cost exceeded £50,000.

### THE SOUTH AFRICAN WAR MEMORIAL, HAILEYBURY COLLEGE

BY REGINALD BLOMFIELD, A.R.A., F.R.I.B.A.

222. This Memorial was erected by old Haileyburians to the memory of their schoolfellows who fell in the South African War. It consists of an obelisk standing on a rather elaborate pedestal. On each face of the pedestal is an oval convex bronze panel. On these are lettered in relief "South Africa," and the date, and on the side facing the College, an inscription verse :—

*"Sta puer, et revocans quos abstulit Africa fratres,  
Vivere pro patria disce, morique tua."*

Around the base of the obelisk is the school motto "Sursum Corda," and on the lower part of its four faces are bronze cartouches containing the names of the 16 battles for which clasps were awarded by the Government. Below these is the winged heart which forms the school crest. The total height of the obelisk from the ground to the top of the ball is 30 feet 6 inches.

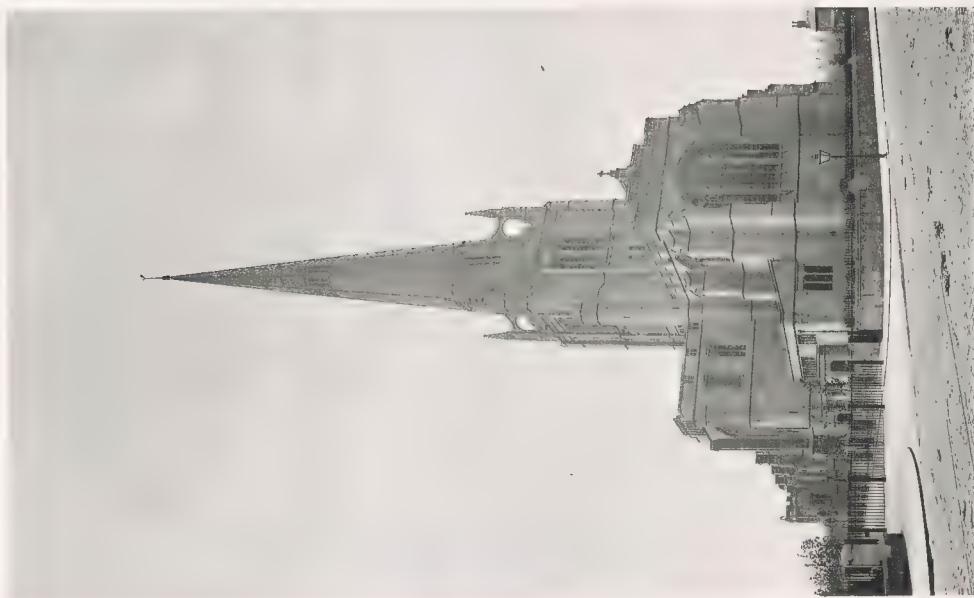


BUILDING FOR THE INSTITUTE OF CHARTERED ACCOUNTANTS

220

JOHN BELCHER, A.R.A., P.R.I.B.A. (1905)





ST. GEORGE'S CHURCH, STOCKPORT

221

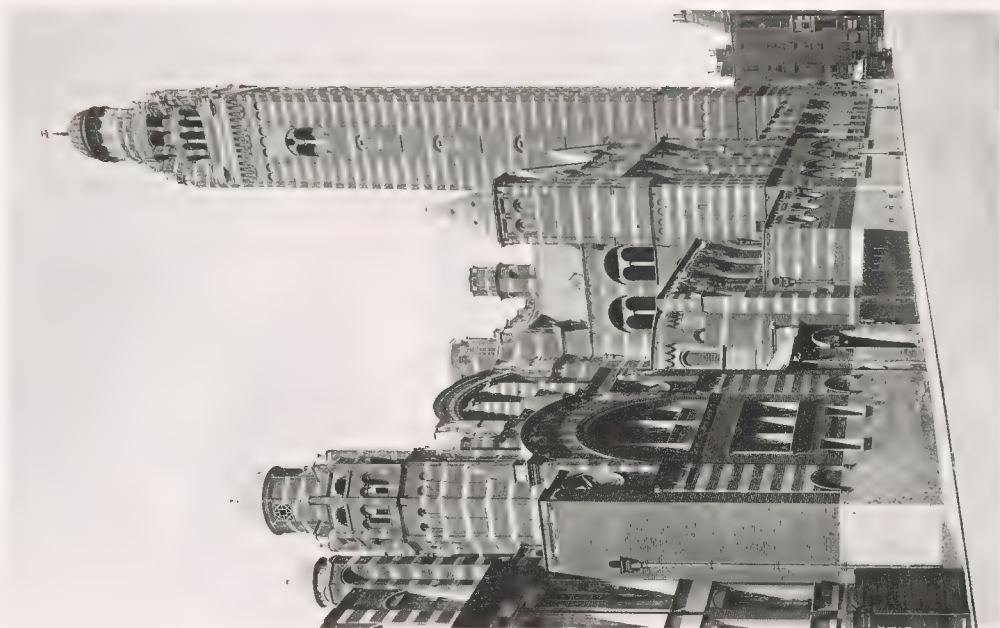
MESSRS. AUSTIN AND PALEY



SOUTH AFRICAN WAR MEMORIAL, HAILEYBURY COLLEGE

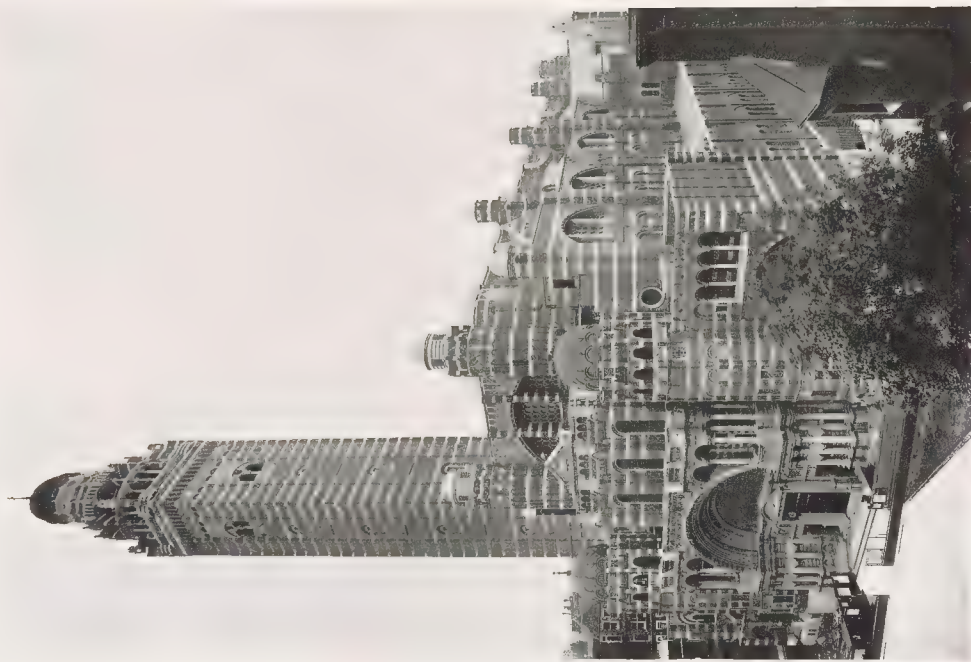
222

REGINALD BLONFIELD, A.R.A., F.R.I.B.A.



WESTMINSTER CATHEDRAL, EAST SIDE

JOHN F. BENTLEY (DECEASED)



WESTMINSTER CATHEDRAL, WEST FRONT

JOHN F. BENTLEY (DECEASED)

## WESTMINSTER CATHEDRAL

BY JOHN F. BENTLEY (DECEASED)

223. The Westminster Cathedral is the grandest material creation of the Roman Catholic Church in England since the Reformation, and carries into effect the intention of Cardinal Manning that it should be in every sense superb and stately.

The choice of the late Mr. John Francis Bentley to be the architect of the Cathedral was one which met with wide approval, and it is generally held that the choice has been wholly justified. There were good reasons for the decision that this enormous building should be in the early Christian Byzantine style; even if it had not been desirable to avoid any appearance of rivalry with Westminster Abbey, the question of cost would have weighed heavily against a Gothic design. The foundation stone was laid on the 29th June, 1895, by the late Cardinal Vaughan.

The style of the Cathedral is unique in this part of Europe. The external dimensions are:—extreme length, 360 feet; width, 156 feet; height of the nave, 117 feet; height of the façade (exclusive of turrets), 99 feet; height of the campanile, 273 feet, and to the top of the cross 284 feet. Internally the dimensions are: length from the main entrance to the sanctuary, 232 feet; depth of the sanctuary, 62 feet; and of the raised choir beyond it 48 feet, making the total internal length 342 feet; width of the nave, 60 feet; width across the nave and aisles and side chapels, 148 feet; height of the main arches of the nave, 90 feet; and of its three domes 112 feet. The whole building covers an area of about 54,000 square feet.

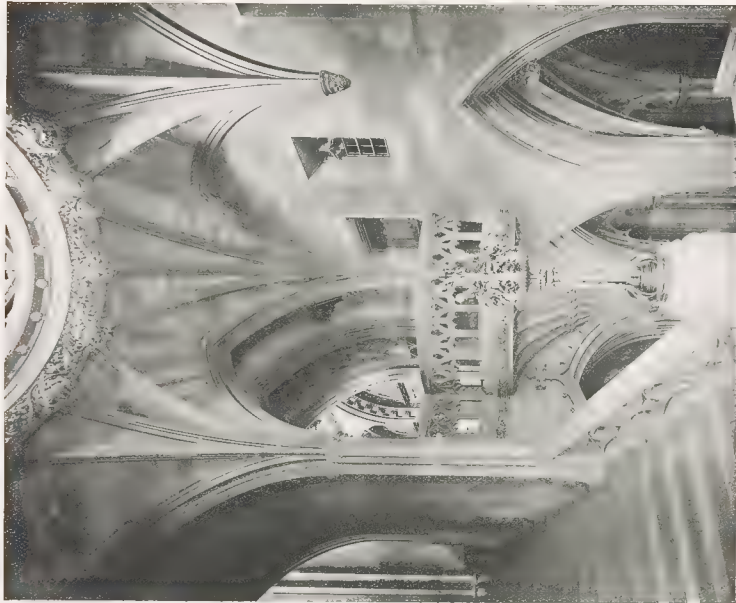
The interior of the Cathedral consists of a spacious porch, a narthex or vestibule, the nave and two aisles with transepts, a baptistery, and eight side chapels, a sanctuary, and the apsidal choir raised 13 feet above the nave, with a crypt beneath it. Twelve lower arches on each side of the nave support the tribunes or galleries; above each two of these arches springs a lofty arch of 73 feet in height; above each of the latter a still loftier arch of 90 feet; and rising above the highest arches, the three domes of the nave, each 60 feet in diameter, constructed without iron. The nave is higher and much wider than any nave in England. The most conspicuous object in the sanctuary is the High Altar, of solid stone, weighing twelve tons, consisting of grey granite from Cornwall, and measuring 12 feet long by 4 feet wide. The architect considered the Baldacchino the best thing in the Cathedral.

The great West Front is the most striking and imposing feature of the exterior of the Cathedral. The entrance arch, which is 4 feet wider in its span than that of the arch of S. Mark's, at Venice, is built in receding orders, each richly decorated and supported on columns. The Campanile, or "St. Edward's Tower," is built of red brick with Portland stone bands. There is some very effective carving in stone on its summit, which is crowned with a metal-covered dome or cupola, surmounted by a double cross of bronze.





THE MAIN HALL, RYLANDS MEMORIAL LIBRARY, MANCHESTER  
BASIL CHAMPNEYS, P.R.I.B.A.  
224



THE STAIRCASE, RYLANDS MEMORIAL LIBRARY, MANCHESTER  
BASIL CHAMPNEYS, P.R.I.B.A.  
224

## THE RYLANDS MEMORIAL LIBRARY, MANCHESTER

BY BASIL CHAMPNEYS, P.R.I.B.A.

224. The Rylands Memorial Library at Manchester is designed on distinctly Gothic lines. This building is not a public library in the ordinary sense. The architect was commissioned by Mrs. Rylands to design a memorial library to her late husband, which she intended to present to the city. In the choice of style the architect was guided by the fact that his client greatly admired the library he had designed for Mansfield College, Oxford, and he naturally adopted a somewhat similar method of treatment. As a writer in *Cassell's Magazine* points out, the commission was of a nature which does not often fall to the modern architect. He was neither stinted for money nor hurried for time. The library with its equipment and endowment cost not less than £1,000,000, and occupied nine years in building. The building contains also the Althorp library, one of the most valuable collections of rare books in the world. The main hall has a central space, corresponding to the nave of a church, with aisles divided into many bays, like side chapels, in which the books are housed. The groined roof, the stained glass windows, and the elaborate Gothic tracery, all serve to enhance the ecclesiastical suggestiveness of the place. For many types of building such a structure would be quite inappropriate; but for the studious uses of a library it is well fitted. There is a great deal of very beautiful detail as well as of beautiful design in the building, and altogether it forms a worthy setting for the bibliographical jewels it contains.

## COMPETITION DESIGN FOR THE LIVERPOOL CATHEDRAL

BY H. C. CORLETTE, F.R.I.B.A.

225. This was one of the designs for the second new Church of England Cathedral since the Reformation (Truro being the first), in the preliminary competition for the proposed Cathedral at Liverpool. The drawings illustrated were exhibited at the Royal Academy in 1903, before being sent to St. Louis, as well as at the Paris Salon in 1905.

## NETHERSWELL MANOR

BY E. GUY DAWBER, F.R.I.B.A.

226. The house is built of local Cotswold stone, quarried on the estate—laid in thin layers as it comes from the pits; the roofs are covered with the small stone Cotswold slates so that the colour of the whole building is harmonious. Its gardens, terraces, entrance lodge, and farm buildings were planned and built at the same time, and thus convey a sense of homogeneity.

## MUSEUM AND NATIONAL LIBRARY BUILDINGS, DUBLIN

BY THE LATE SIR THOMAS N. AND T. M. DEANE

227. The building of the Science and Art<sup>m</sup> Museum and National Library of Ireland in Dublin was erected from the designs of the late Sir Thomas Newnham Deane, R.H.A., and his son, Dr. Thomas Manly Deane, A.R.H.A., who were successful in the open Architectural competition for the work held in 1883. The total cost of the buildings was about £120,000. They were opened to the public in 1890 by the Earl of Zetland, then Lord Lieutenant of Ireland, on which occasion Sir Thomas Manly Deane received the honour of Knighthood.



CATHEDRAL CHURCH OF ST JOHN  
LIVERPOOL CATHEDRAL COMPETITION

H. C. CORLETTE, F.R.I.B.A.

225



NETHERSWELL MANOR, GLOUCESTERSHIRE

E. GUY DAWBER, F.R.I.B.A.

226



# NEW OFFICES FOR THE NORTH EASTERN RAILWAY, WESTMINSTER

BY HORACE FIELD, F.R.I.B.A.

228. The main front is faced with dark red bricks with lighter red bricks as quoins. The cornice is of mahogany painted white, and the stone is Portland. The bricks themselves are thinner than the ordinary London size, as they rise five courses to the foot. Internally, the rooms have been kept perfectly simple as they will for the most part be used as offices. The Board Room, on the first floor, is panelled in oak, and the main staircase is of the same material.

## PARKWOOD, HENLEY-ON-THAMES

BY WILLIAM FLOCKHART, F.R.I.B.A.

229. The Hall illustrated here forms an important and central feature in this house, which was built three or four years ago. The finishings of the hall are of oak, except the large open fireplace, the lower part of which is executed in Portland stone, and the upper or hood portion is of fine rubbed and gauged brickwork; the walls are covered in green tapestry formed into panels by dull bronze nails.

## THE DINING ROOM, WELBECK ABBEY

BY ERNEST GEORGE, F.R.I.B.A., AND ALFRED B. YEATES, F.R.I.B.A.

230. This room which is panelled 16 feet high in oak was designed to receive the fine Vandyck pictures belonging to the Duke of Portland. The waggon ceiling is enriched with bands of modelled plaster. At one end of the room a minstrels' gallery is thrown out, and sideboards at either end of the room form part of the scheme to take the historic plate. The chimney-piece is of green Verde Antico marble. Messrs. Ernest George and Yeates were the Architects for the reconstruction of the Abbey after the injury it suffered by fire.

## CREWE TOWN HALL

BY HENRY T. HARE, F.R.I.B.A.

231. Crewe, where are situated the extensive works of the London and North Western Railway, has until recently been entirely without any public building in which to house its officials and to conduct the work of its Corporation. The building illustrated has been recently completed at a cost of nearly £20,000. The frontage is faced with Coxbench stone and the roofs are covered with Yorkshire stone slates.

## ST. PAUL'S SCHOOL FOR GIRLS, HAMMERSMITH

BY GERALD C. HORSLEY, F.R.I.B.A.

232. The School was opened by Her Royal Highness the Princess of Wales in 1904. The buildings consist of a great hall, surrounded by a gallery 80 feet long by 45 feet wide, and about 24 class-rooms, a lecture theatre, chemical laboratories, library, museum, music rooms, gymnasium, covered playground, dining hall, and cookery school. The general construction is of red brick and Portland stone, with fireproof floors and stone staircases. The hall and corridors are panelled in oak. There is accommodation for 400 girls.



MUSEUM AND NATIONAL LIBRARY BUILDINGS, DUBLIN

SIR THOMAS N. DEANE (DECEASED) AND T. M. DEANE



CREWE TOWN HALL

231



NEW OFFICES FOR THE NORTH EASTERN RAILWAY, WESTMINSTER

228

HORACE FIELD, F.R.I.B.A.





PARKWOOD, HENLEY-ON-THAMES WILLIAM FLOCKHART, F.R.I.B.A.  
229



ST. PAUL'S SCHOOL FOR GIRLS, HAMMERSMITH  
232

GERALD C. HORSLEY, F.R.I.B.A.

ARCHITECTURE



THE DINING ROOM, WELBECK ABBEY

ERNEST GEORGE, F.R.I.B.A., AND ALFRED B. YEATES, F.R.I.B.A.





CHAPEL FOR GIGGLESWICK SCHOOL, YORKSHIRE

T. G. JACKSON, R.A.



## CHAPEL FOR GIGGLESWICK SCHOOL, YORKSHIRE

BY T. G. JACKSON, R.A.

233. Giggleswick School, in the moorlands of Yorkshire, was founded in 1512. The chapel, designed by Mr. T. G. Jackson, R.A., of which the foundation was laid in 1897, stands in a romantic position on a rocky eminence in Ribblesdale. The plan is cruciform with a dome over the crossing. The dome is lined internally with mosaics; in the pendentives are figures of the four evangelists on a gold ground; and the dome has angels playing music on a gold ground round the lower part, and a blue firmament with cherubs in the upper. The cartoons were drawn by Mr. George Murray, a medallist of the Royal Academy. The ceilings of the rest of the chapel are decorated with patterns in sgraffito. The fittings throughout are of sweet-scented Tucuman cedar, specially imported by Mr. Walter Morrison, M.P., from the Argentine Republic, and the pavements are of marble. The whole of the windows are filled with painted glass, many of the figures of which were drawn by Sir James Linton, R.I.; the Western Rose with the six days of Creation was designed by the architect. The two bronze figures in niches at the west end are by Mr. George J. Frampton, R.A.; they represent King Edward VI., from whom the school received its charter, and Queen Victoria. The principal dimensions of the Chapel are:—Extreme length, 108 feet, 6 inches; extreme width, 62 feet; height (from the floor to the eye of the dome inside), 68 feet, 9 inches; height to the top of the cross on the lantern, 93 feet, 3 inches.

## COUNTRY HOUSE AND GARDEN AT SONNING

BY E. L. LUTYENS, F.R.I.B.A.

234. This is essentially a garden house. In the wall is an arched doorway with an excellent gate of hammered iron, forming the entrance. The house is of a red brick, of a light and pleasing, and not quite familiar tone; all is simple and domestic, with high tiled roofs and bold stacks of chimneys cresting the structure with a curious and characteristic vane. A cloister way with round arches of plain character leads to the doorway, which is of fine English oak. A little courtyard fills the space between the house, the cloister wall, and the external wall—a cool and pleasant retreat with a basin in the centre. On one side of the court is a splendid leaden tank, finely worked, and bearing the date 1778, from which water runs in a zigzag course cut in the flagging on its way to the basin. In the great hall, a spacious apartment with a lofty open roof, framed with massive beams of oak, there is a great fireplace widely arched, in which the iron fireback, dated 1611, has the Arms and Garter of James I.

## NEW SESSIONS HOUSE, OLD BAILEY

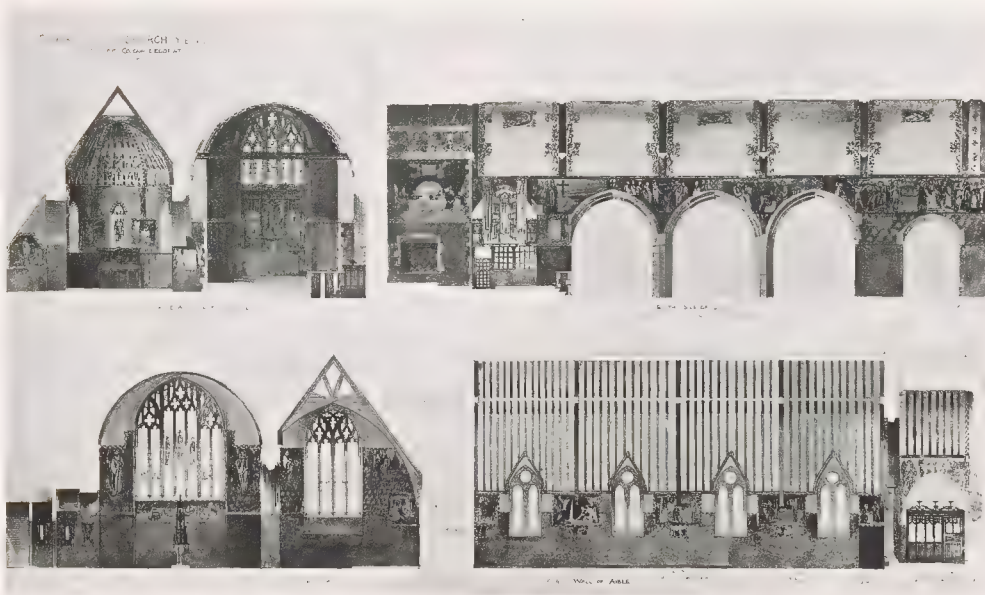
BY E. W. MOUNTFORD, F.R.I.B.A.

235. The building is to take the place of the Sessions House known as the Old Bailey, and to make room for it the old Newgate Prison was partially demolished. The foundation stone was laid in December, 1902. The building has a frontage in the Old Bailey of 287 feet, and in Newgate Street of 142 feet, the average height being 75 feet from the pavement to the top of the balustrade. The base is in grey unpolished Cornish granite, and the rest of the building is faced with Portland stone. The main entrance is in the Old



COUNTRY HOUSE AND GARDEN AT SONNING  
234

E. L. LUTYENS, F.R.I.B.A.



VIEWSLEY CHURCH, UXBRIDGE STUDY FOR DECORATION  
237

SIR CHARLES A. NICHOLSON, BART., F.R.I.B.A.

## ARCHITECTURE

Bailey, and on each side are projecting bays, surmounted by pediments. The tympana contain sculpture in relief, and sculptured figures also surmount the principal entrance—this work being executed by Mr. F. W. Pomeroy. The main entrance hall is surmounted by a dome 195 feet high to the ball, on which will be placed a bronze statue of "Justice," 12 feet high. In the design, dignity, and impressiveness have been aimed at, and ornament has been sparingly used. Internally, the main feature is the dome of the central hall on the first floor, with smaller halls on each side, 67 feet and 47 feet high respectively. The lunettes in these side halls will be decorated with allegorical paintings by Sir W. B. Richmond, R.A., and Professor Gerald Moira. The pendentives to the large dome will have sculpture in relief by Mr. F. W. Pomeroy. The halls and corridors generally are lined with marble. The four courts will be approached from these halls on the first floor, and will be top-lighted. The large court is 57 feet by 42 feet, and is nearly double the size of the largest court in the existing Old Bailey. On the lower floors in the rear of the building are ninety waiting cells. On the second floor are robing-rooms for counsel, dining-rooms for the barristers and solicitors, and private rooms for officials.

### MARTIN'S BANK AT BROMLEY, KENT

BY ERNEST NEWTON, F.R.I.B.A.

236. In making this design the architect's intention was to present as far as possible the characteristic features of a country bank—the ground floor for business and the upper floor for the residence of the bank manager. For this purpose the lower storey is built of plain unpolished grey granite; the doors are of solid teak studded with bronze nails; the windows are of gun-metal. Above is a lighter and more homely treatment of red brick and slightly curved wooden bays. The idea of sober solidity finds expression in the cast lead panels covering the structure of the bays between the heads of the first floor and the sills of the second floor windows. These panels are enriched in the centre of each bay, the enrichment being coloured and gilded. The deep cast lead gutters, as is the case with the whole building, are intended to suggest in simple manner wealth in reserve, with no hint of lavishness or display.

### YIEWSLEY CHURCH, UXBRIDGE—STUDY FOR DECORATION

BY SIR CHARLES A. NICHOLSON, BART., F.R.I.B.A.

237. This study represents the complete scheme of decoration proposed for the new nave and chancel of Yiewsley Church, the building of which was finished about 1898 from designs of Messrs. Nicholson and Corlette. At present the decorations of the roof only have been executed; the cartoons for them were prepared by the architects.

### RESTAURANT, GREAT PORTLAND STREET, LONDON

BY PROFESSOR A. BERESFORD PITE, F.R.I.B.A.

238. The illustration shows an adaptation of an old brick front of the usual London street type. The lower storey continued with a mezzanine is erected of glazed terra cotta; the glaze is dull, and similar to that of natural marble, the fireclay being whitish buff in tone. Plaques modelled in relief, in fully coloured glazed ware, are inserted. The frieze is plain, but of a deep red colour. The upper storey is covered with a large mosaic of opus sectile ware and fixed with Portland cement to the brickwork of the wall.

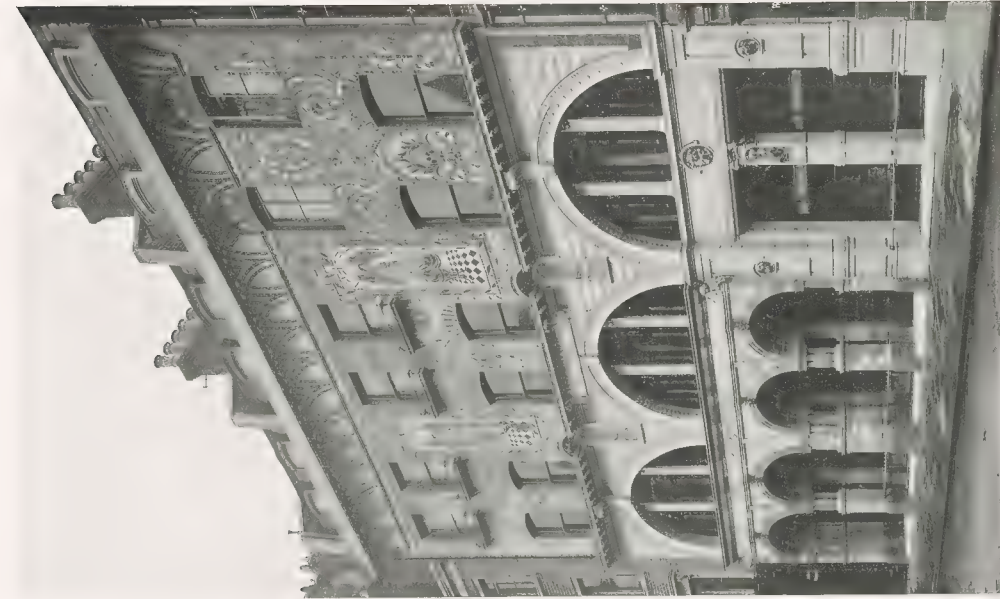




E. W. MOUNTFORD, F.R.I.B.A.

NEW SESSIONS HOUSE, OLD BAILEY

ARCHITECTURE



RESTAURANT, GREAT PORTLAND STREET, LONDON  
A. BERSFORD PITE, F.R.I.B.A.

238



MARTIN'S BANK AT BROMLEY, KENT  
ERNEST NEWTON, F.R.I.B.A.

236





HUMPHRY MUSEUM AND NEW MEDICAL SCHOOLS, CAMBRIDGE

240

EDWARD S. PRIOR, F.R.I.B.A.



MOUNT GRACE PRIORY, NORTHALLERTON

239

AMBROSE POYNTER, F.R.I.B.A.



MOUNT GRACE PRIORY, NORTHALLERTON

By AMBROSE POYNTER, F.R.I.B.A.

239. The Carthusian Priory of Mount Grace, near Northallerton, was founded in 1399, and is probably the most complete example remaining of the buildings of a mediæval charter-house. After the Reformation a portion of the old buildings (that shown on the drawing) was in 1652 converted by Thomas Lascelle into a dwelling house. His work consisted in dividing up the long parallelogram of the old buildings into rooms, adding a porch and a staircase. This house of Thomas Lascelle eventually became a farmhouse, and was acquired by Sir Lowthian Bell, Bart., in 1900. He repaired and enlarged the building, opened the blocked-up windows, and removed some of the internal partitions. The drawings which were exhibited showed elevations of the east and west fronts before and after the alterations; the one illustrated is the west elevation with Mr. Poynter's alterations.

HUMPHRY MUSEUM AND NEW MEDICAL SCHOOLS, CAMBRIDGE

By EDWARD S. PRIOR, F.R.I.B.A.

240. The Medical Schools, built for the University of Cambridge, were opened by His Majesty the King on March 1st, 1904. The front to Downing Street is shown in the illustration, but the building will eventually be extended. There are provided also libraries, lecture theatres, and museums. Scientific and sanitary construction have been specially studied.

PROPOSED NEW GOVERNMENT OFFICES AT JOHANNESBURG

By HALSEY R. RICARDO, F.R.I.B.A.

241. These New Offices were designed to contain the Departments of the Railways, Imperial Telegraphs, the Mining Commissioner, and His Excellency the High Commissioner, as well as the Engineering and Accountants' quarters. The site was a square in Johannesburg, and the building was to occupy most of this site. Owing, however, to Pretoria remaining the seat of Government, another arrangement was made and this scheme abandoned.

THE ENTRANCE TOWER, ALL SAINTS' CONVENT, ST. ALBANS

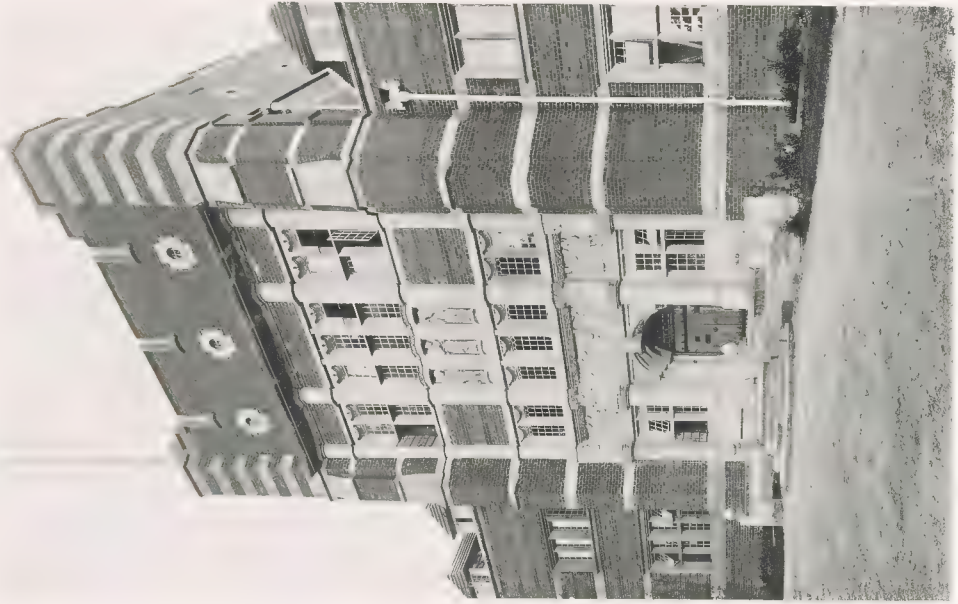
By LEONARD STOKES, F.R.I.B.A.

242. The illustration shows the centre part of the east front of All Saints' Convent. It is the house of the All Saints' Sisterhood, and was built for them in 1902. The building generally was carried out in two kinds of local bricks and Weldon stone dressings; the carving was executed by Mr. Henry Wilton.

BANNUT TREE FARM, CASTLEMORTON

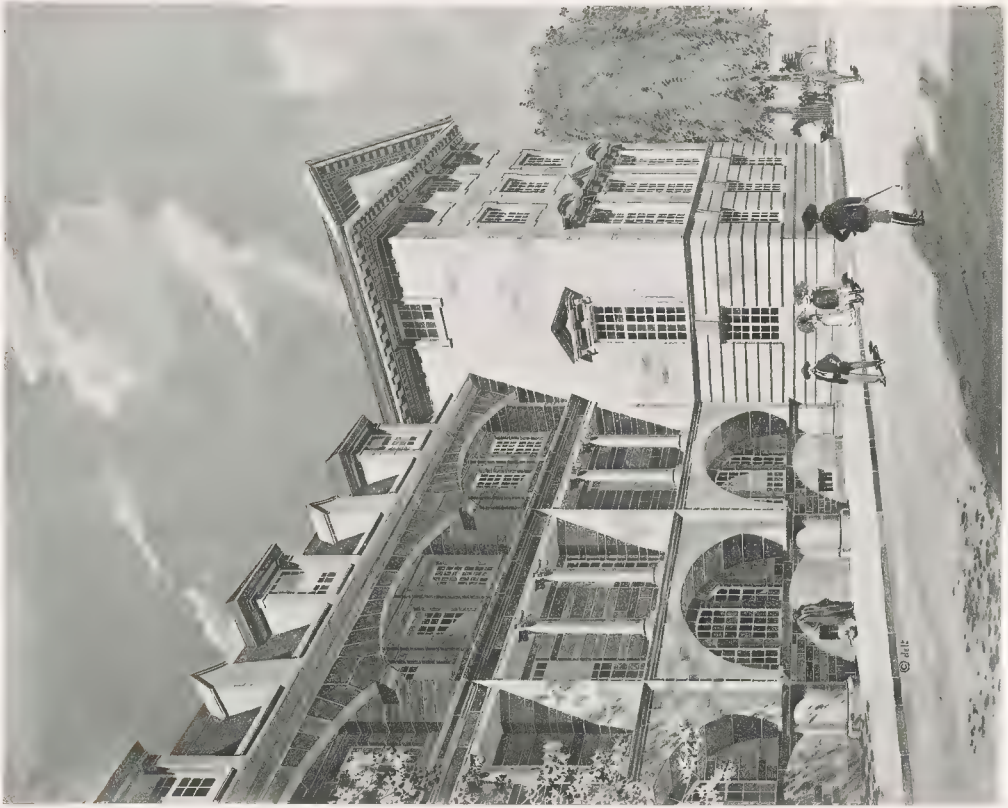
By C. F. A. VOYSEY

243. This building was erected in 1890 at the cost of £1,120. The walls are of 9-inch brickwork rough-cast in cement. The roof is of hand-made local red tiles. It comprises three living rooms, besides kitchen, offices, bedrooms, and bathroom.



THE ENTRANCE TOWER, ALL SAINTS' CONVENT, ST. ALBANS  
LEONARD STOKES, F.R.I.B.A.

242



PROPOSED NEW GOVERNMENT OFFICES AT JOHANNESBURG  
HALSEY R. RICARDO, F.R.I.B.A.

241

ARCHITECTURE



BANNUT TREE FARM, CASTLEMORTON

C. F. A. VOYSEY

243



BRYANSTON CHURCH, BLANDFORD

E. P. WARREN, F.R.I.B.A.

245





TOWN HOUSE OF THE EARL OF PLYMOUTH, MOUNT STREET, W.

FAIRFAX B. WADE, F.R.I.B.A.

TOWN HOUSE FOR THE EARL OF PLYMOUTH, MOUNT STREET, W.

By FAIRFAX B. WADE, F.R.I.B.A.

244. The style of this house is based on that of the later English Renaissance, but it is treated with some freedom, especially in the interior. Though not of great size, it is planned with a view to suitability for receptions. The hall, stairs, and landings are therefore proportionally spacious, a principal feature being the large landing, or upper hall, on the first floor, the flank walls of which are arcaded in marble, with Pavenazzo arches and Greek Cipollino columns. The panels between the coupled columns are of purple Breccia and Verde Antico, outlined with statuary mouldings. The arched openings are filled in up to the springing of the arches with Italian walnut screens containing the doors to the rooms on either side. A fine cartoon by Burne-Jones has been panelled into the spacious staircase end of this hall. The entrance hall and principal staircase are lined with marble and alabaster. The alabaster, which is unique—with shades of pink and dark veins—is from the Earl of Plymouth's Welsh estate.

BRYANSTON CHURCH, BLANDFORD

By E. P. WARREN, F.R.I.B.A.

245. The church was built for Lord Portman on a beautiful site in the park in 1898. All the stone and bricks were provided by the demolition of a large mansion which occupied a site immediately to the northward of the church. The fine oak floor-boards of the ball-room were used for the internal ceilings, and the gangways were laid with the paving stones of the house. The church will seat about 250 persons. In the east window of the chancel is some stained glass by Mr. R. Anning Bell.

THE PRUDENTIAL ASSURANCE OFFICES, HOLBORN

By ALFRED WATERHOUSE, R.A. (DECEASED)

246. The great building which now houses the operations of this Company covers an area of 10,000 superficial yards. The block originally built was the portion which stands at the angle of Brook Street and Holborn. This nucleus was followed in course of time by the buildings which join it on the north, formerly known as Furnival's Inn. The buildings, in their present condition, were not finally completed till 1904, nearly three years after their architectural originator had been compelled by the illness which eventually proved fatal to lay aside the practice of his art. It fell to his son, Mr. Paul Waterhouse, who had for ten years been his partner, to bring to a conclusion the work which, in all main external features, had been completely designed by the elder architect. Perhaps the most obvious characteristic of this commanding frontage, which is 100 yards in length, is its colour—dressings and walling are alike red. The former are of terra cotta, the latter for the most part is Ruabon brick. In the many offices which the Prudential Company has erected in the chief towns of the provinces, this colouring has, with a few exceptions, been adhered to. The commanding feature of the design is the massive and original tower, the base of which is pierced by a vast archway, leading to the courtyards which occupy the centre of the site. Between the first and the second court is a granite arch of wide span, bearing a corridor connecting the eastern and western sides of the building. The Board-room and the large offices devoted to the use of the directors, the managers, and the secretary, are grouped along the Holborn frontage, and occupy the first and second floors.

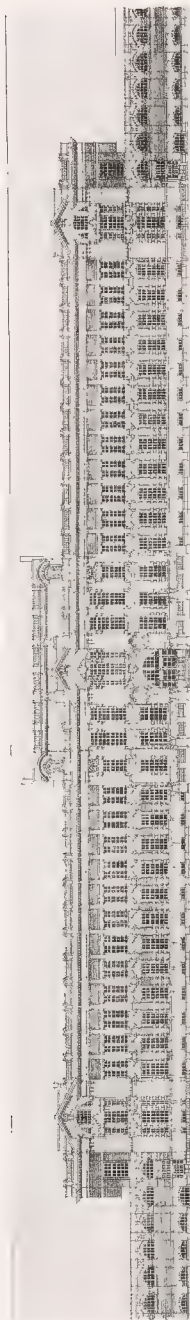




THE PRUDENTIAL ASSURANCE OFFICES, HOLBORN

ALFRED WATERHOUSE, R.A. (DECEASED)





THE ROYAL COLLEGE OF SCIENCE, IMPERIAL INSTITUTE ROAD, SOUTH KENSINGTON

SIR ASTON WEBB, R.A., F.R.I.B.A.

THE ROYAL COLLEGE OF SCIENCE, IMPERIAL INSTITUTE ROAD,  
SOUTH KENSINGTON

BY SIR ASTON WEBB, R.A., F.R.I.B.A.

247. This building is supplementary to the present Royal College of Science in Exhibition Road, and is to house the Science Library now in the Art Museum and the Physical and Chemical Departments of the College. The Science Library (which is open to the public) occupies the centre of the building, the Chemistry section the eastern wing, and the Physics section the western wing. The building contains very large chemical and physical laboratories and lecture theatres, laboratories for physical and organic chemistry, special research laboratories for heat, magnetism, electricity, optics, and acoustics, equable temperature room and photographic rooms, large apparatus rooms open to the public and connected with the technical Machinery Museum, which surrounds the College on three sides. There are also professors' rooms with special research laboratories, workshops, students' common room, &c. The whole of the top floor is fitted up as examination halls in chemistry and physics.

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## ORIGINAL OBJECTS OF ART WORKMANSHIP

### ARTS AND CRAFTS

The Arts and Crafts Exhibition Society opened its doors for the first time in 1888, when a collection of the works of its members was held in London at the New Gallery. At first the exhibitions were annual, but after a short experience, it was found that a period of twelve months was too short a time to afford the accumulation of sufficient material, and since 1890 there has been a three years' interval between each display.

The object of the formation of this Society was a protest against the tendency of life, notwithstanding the improvements, facilities, and conveniences that have grown up and added to the luxuries and comforts of to-day, to become more indifferent to beauty and to accept false standards, thereby encouraging false conditions under which work is produced.

The basis of Art and its roots lie in the handicrafts. In past time, in the days when the craftsmen turned out their work unconscious of style, beyond what was the current tradition, they produced such beauty as there was instinctively; their material and their knowledge of it together with the dexterity gained by their labour formed the ingredients of the design which developed organically.

The conditions of to-day are different. New methods, new appliances, new needs have revolutionised the old system, and beauty, instead of being the inevitable efflorescence of the work in hand, has to be sought for deliberately. As William Morris says in his preface to the collection of Arts and Crafts Essays—"It is this conscious cultivation of art and the attempt to interest the public in it which the Arts and Crafts Exhibition Society has set itself to help, by calling special attention to that really most important side of art—the decoration of utilities by furnishing them with genuine artistic finish in place of trade finish." Mr. Walter Crane in describing the aim of the Society says: "It is a protest against the turning of men into machines, against artificial distinctions in art, and against making the immediate marked value or possibility of profit the chief test of artistic merit. It also advances the claim of all and each to the common possession of beauty in things common and familiar, and would awaken the sense of this beauty, deadened and depressed as it now too often is, either on the one hand by luxurious superfluities, or on the other by the absence of the commonest necessities and the gnawing anxiety for the means of livelihood; not to speak of the everyday uglinesses to which we have accustomed our eyes, confused by the flood of false taste, or darkened by the hurried life of modern towns in which huge aggregations of humanity exist, equally removed from both art and nature and their kindly and refining influences.

It asserts, moreover, the value of the practice of handicraft as a good training for the faculties, and as a most valuable counteraction to that overstraining of purely mental effort under the fierce competitive conditions of the day; apart from the very wholesome and real pleasure in the fashioning of a thing with claims to art and beauty, the struggle with and triumph over the stubborn technical necessities which refuse to be gainsaid. And, finally, thus claiming for man this primitive and common delight in common things made beautiful, it makes, through art, the great socialiser for a common and kindred life, for sympathetic and helpful fellowship, and demands conditions under which your artist and craftsman shall be free."



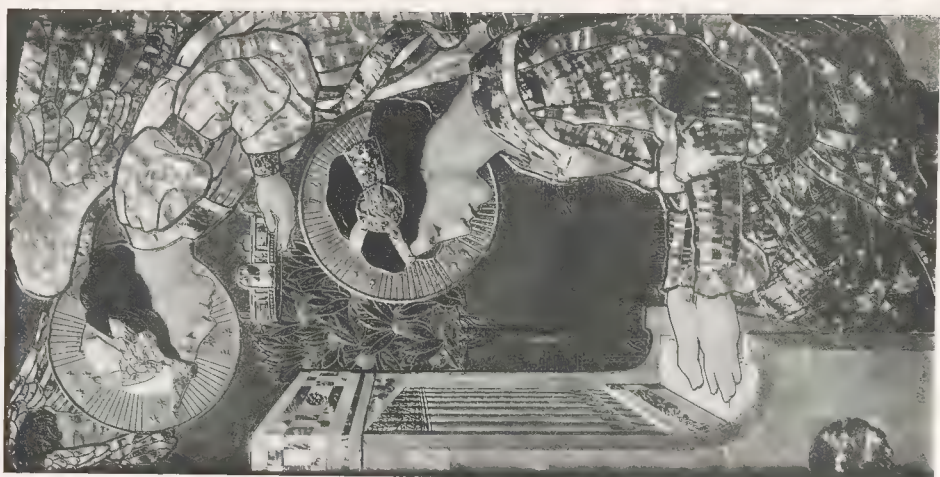


ORIGINAL OBJECTS OF ART WORKMANSHIP (ARTS AND CRAFTS)

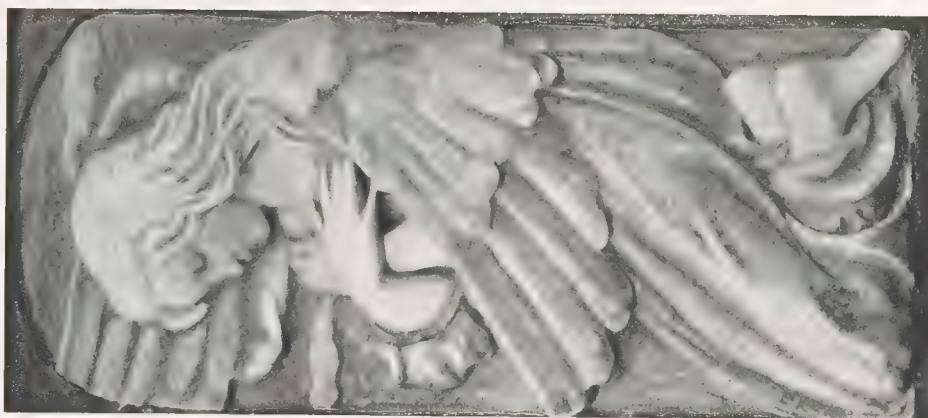


ORIGINAL OBJECTS OF ART WORKMANSHIP (ARTS AND CRAFTS)





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ORIGINAL OBJECTS OF ART WORKMANSHIP

COLOURED RELIEF—"MOTHER AND CHILD"

By R. ANNING BELL, R.W.S., A. & C.

250. Low relief coloured and gilded panel.

EXECUTED BY THE ARTIST

DECORATIVE PANEL—"KNEELING ANGEL"

By CONRAD DRESSLER, A. & C.

251. A Kneeling Angel in low relief, enamelled over earthenware, in "Silver" enamels. The colours are, for the most part, copper blues and greens, and the work was done at Medmenham Pottery, Marlow.

EXECUTED BY THE ARTIST

PANEL—"ST. CECILIA"

By FREDERICK MARRIOTT, A. & C.

252. The subject is modelled in low relief in gesso, with various kinds of mother-of-pearl and shell used for the draperies, wings, and organ, whereby a quality of iridescence impossible to attain in any other material is secured. A raised line of glass outlines the figures and the folds of the drapery. The whole of the modelled work is gilded and painted with transparent colours, having the outlines in gold.

EXECUTED BY THE ARTIST

BOUND BOOK—"SEVEN POEMS BY TENNYSON"

By KATHARINE ADAMS, A. & C.

253. A volume of Tennyson's poems bound in dark red Niger morocco, tooled in gold, with a design of oak trees growing from the corners, so arranged as to form circles round the centre.

EXECUTED BY THE ARTIST

BOUND BOOK "SONNETS OF SHAKESPEARE"

By DOUGLAS COCKERELL, A. & C.

254. Printed at the Vale Press and bound in green morocco.

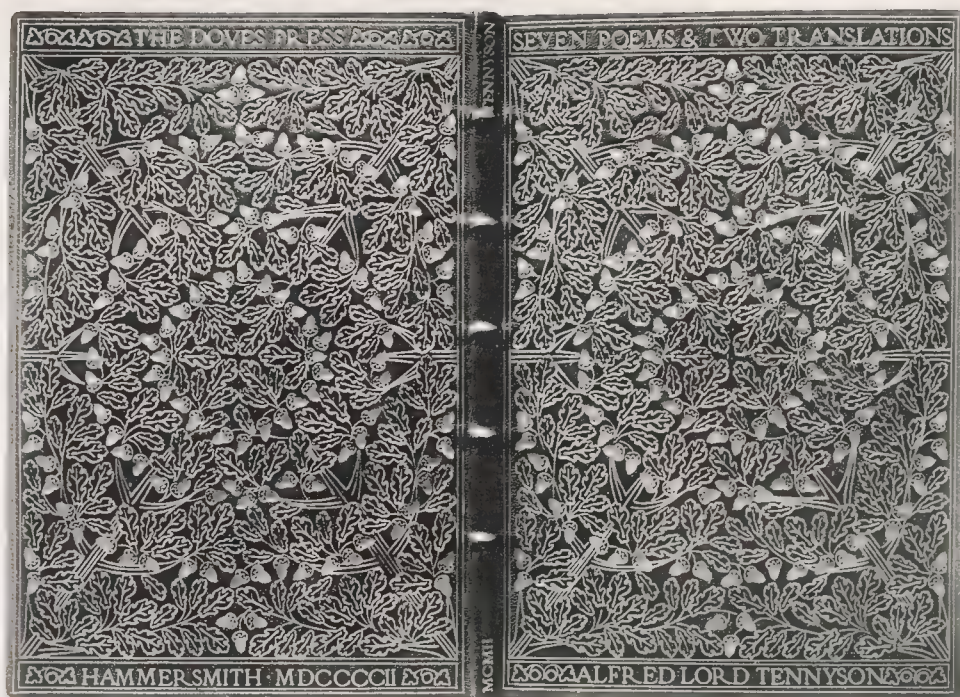
EXECUTED BY G. MARCH

PRINTED BOOK "ESSAY OF GARDENS: BY LORD BACON"

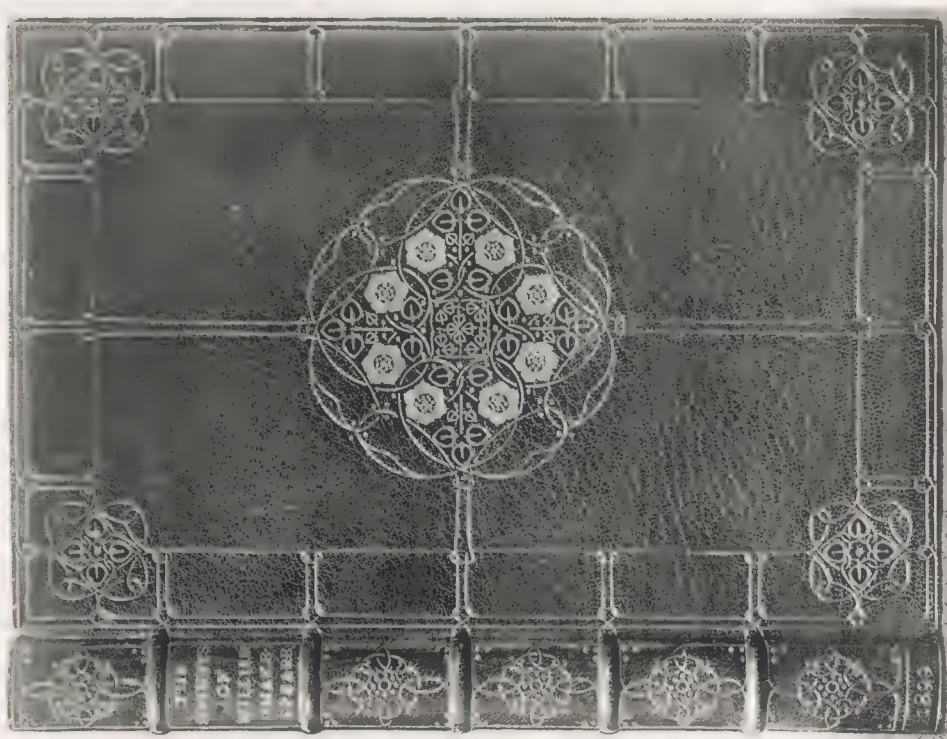
By ALLAN F. VIGERS, A. & C.

255. The title page has red lines filled in with ultramarine blue and little white leaves, etc.; on the blue, the green leaves are veined with white, and the decoration includes pink and dull yellow roses. The first page has red outlines with white patterns on them; the ground is filled in between with ultramarine blue with white spots, and a pattern of pink carnations and green leaves. The ibis is red with grey legs and bill. The capital G is bright red with white spots on a green leaf background and with a grey and black Australian kingfisher sitting on it. The paragraphs, etc., are ticked with red.

EXECUTED BY THE CHISWICK PRESS



253

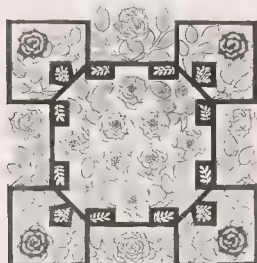


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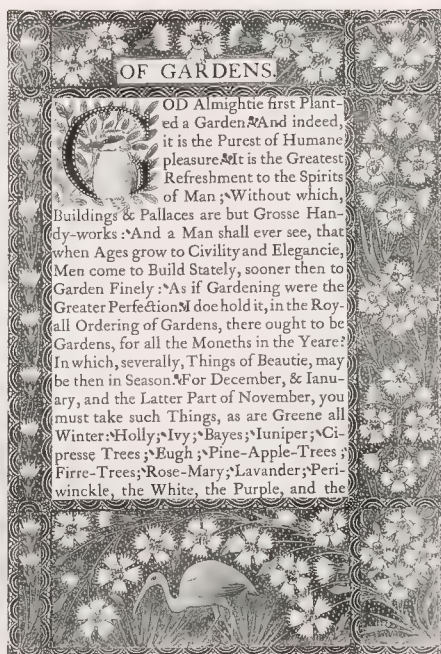


OF GARDENS \* \* \* AN ESSAY BY  
FRANCIS BACON VISCTMST.  
ALBANS SOME TIME LORD  
CHANCELLOR OF ENGLAND



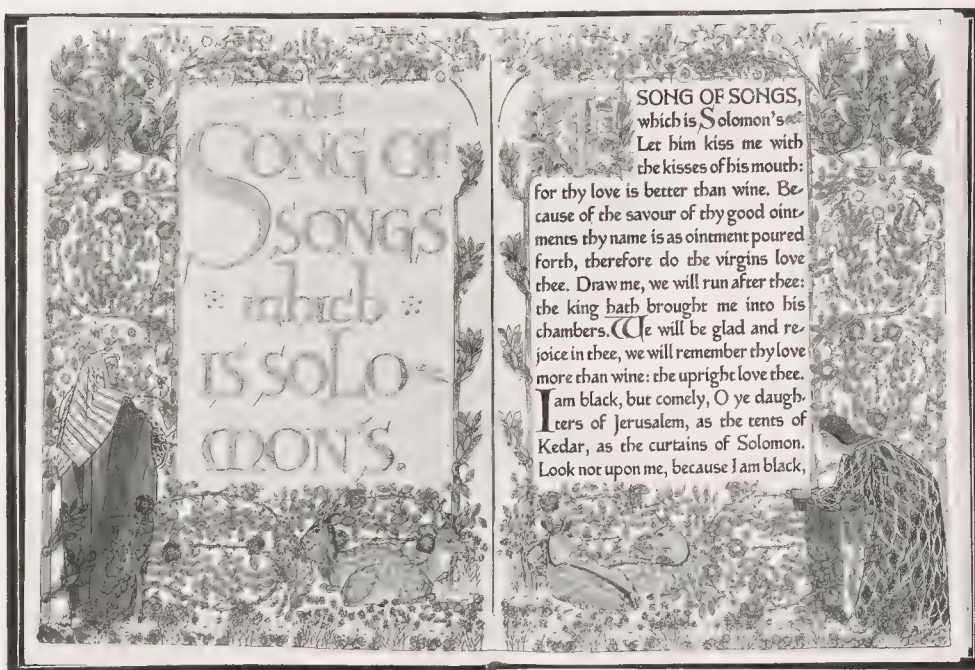
LONDON \* \* \* PRIVATELY PRINTED  
AT THE CHISWICK PRESS  
MCMIII

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OF GARDENS

**G**OD Almighty first Plant-  
ed a Garden. And indeed,  
it is the Purest of Humane  
pleasure. It is the Greatest  
Refreshment to the Spirits  
of Man; Without which,  
Buildings & Pallaces are but Grosse Hand-  
dy-works. And a Man shall ever see, that  
when Ages grow to Civility and Elegancie,  
Men come to Build Stately, sooner then to  
Garden Finely: As if Gardening were the  
Greater Perfection. I doe hold it, in the Roy-  
all Ordering of Gardens, there ought to be  
Gardens, for all the Moneths in the Year:  
In which, severally, Things of Beautie, may  
be then in Season. For December, & Janu-  
ary, and the Latter Part of November, you  
must take such Things, as are Greene all  
Winter: Holly; Ivy; Bayes; Juniper; Ci-  
presse Trees; Eugh; Pine-Apple-Trees;  
Firre-Trees; Rose-Mary; Lavander; Peri-  
winckle, the White, the Purple, and the



THE  
SONG OF  
SONGS  
which  
IS SOLO-  
MON'S.

**A**S SONG OF SONGS,  
which is Solomon's  
Let him kiss me with  
the kisses of his mouth:  
for thy love is better than wine. Be-  
cause of the savour of thy good oint-  
ments thy name is as ointment poured  
forth, therefore do the virgins love  
thee. Draw me, we will run after thee:  
the king hath brought me into his  
chambers. We will be glad and re-  
joice in thee, we will remember thy love  
more than wine: the upright love thee.  
I am black, but comely, O ye daugh-  
ters of Jerusalem, as the tents of  
Kedar, as the curtains of Solomon.  
Look not upon me, because I am black,

256

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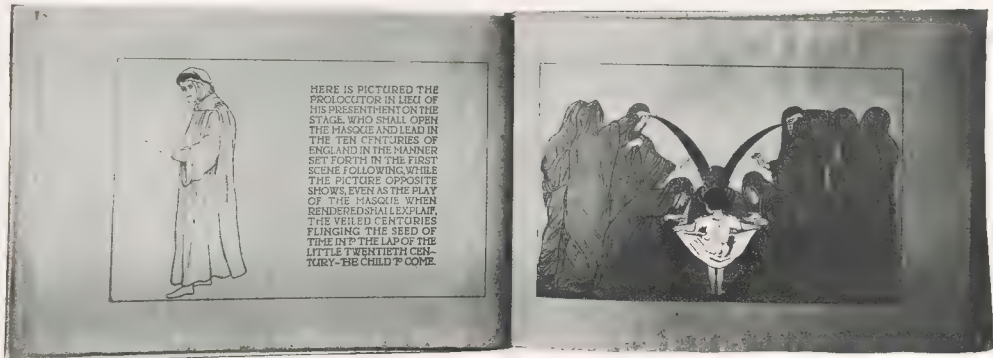
# CREDO IN DEUM,

PATREM OMNIPOTEN-  
tem. Creatorem celi et ter-  
rae: et in Iesum Christum,  
filium Ejus unicum, Dom-  
inum nostrum; qui concep-  
tus est de Spiritu Sancto,  
natus ex Maria Virgine,  
passus sub Pontio Pilato,  
crucifixus, mortuus, et sep-  
ultus; descendit ad inferos;  
tertia die resurrexit et

mortuis; ascendit ad caelos;  
sedet ad dexteram Dei Pa-  
tris Omnipotentis, inde ven-  
turus est judicare vivos et  
mortuos.

CREDO in Spiritum Sanctum,  
sanctam Ecclesiam  
Catholicam, Sanctorum  
Communione, Remissi-  
onem peccatorum, carnis  
Resurrectionem, Vitam  
aeternam. A M E N.

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ORIGINAL OBJECTS OF ART WORKMANSHIP

PRINTED BOOK—"THE SONG OF SONGS"

By C. H. ST. J. HORNBY, A. & C.

256. The first two pages of "The Song of Solomon," printed on vellum at the Ashendene Press, Shelley House, Chelsea, with illuminated borders and initials in gold and colours by Miss Florence Kingsford., A. & C.

EXECUTED BY THE ARTIST

CALIGRAPHY "PATER NOSTER, CREDO, AND AVE"

By GRAILY HEWITT, A. & C.

257. These are bound together in a vellum case. The writing is on lambskin, in a style adapted from the Anglo-Irish minuscules of the 7th and 8th Centuries. It is decorated with raised and burnished gold, vermillion, and blue capitals. Simple arrangement and careful use of good materials are combined for an effect of richness and refinement, and other ornament is intentionally omitted.

EXECUTED BY THE ARTIST

PRINTED BOOK—"MASQUE OF THE EDWARDS OF ENGLAND"

By C. R. ASHBEE, A. & C.

258. The two pictures represent pages from Mr. Ashbee's "Masque of the Edwards of England." This book, bound in white holly, is a large folio printed on grey paper in red and black, in three columns, and is a historic pageant of Kings from Edward the Confessor to Edward VII. The first of the illustrations here shown presents the Prolocutor of the ten centuries of English history, the second the Coronation of Edward IV. The drawings are by Miss Edith Harwood, and have been conceived in and with the text. It is from the hymn sung by the Centuries—"Ours is the hymn of England," etc.

EXECUTED BY THE GUILD OF HANDICRAFT

PORCELAIN PANEL—"LE BAIN DES NYMPHES"

By LEON V. SOLON

259. The greater part of the decoration was painted in "slip" colours on the wet clay slab. All the broad masses of colour were treated in this manner, namely, the figure, trees, rocks, etc. These colours consist of liquid clay stained with metallic oxides; the outlining and gold were added after glazing. The subject and title are taken from one of J. M. de Hérédia's poems.

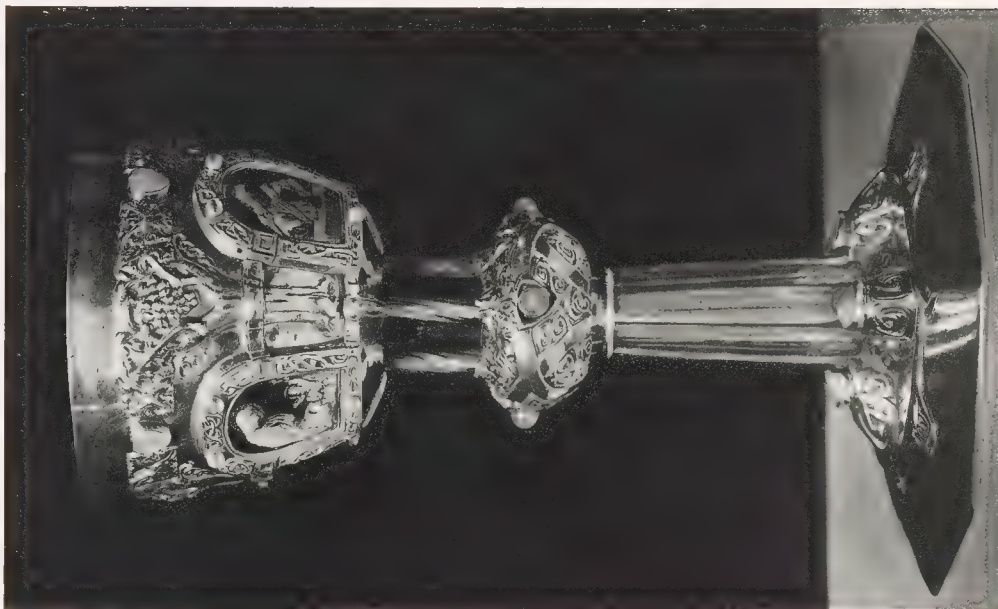
EXECUTED BY THE ARTIST

CHALICE

By ALEXANDER FISHER, A. & C.

260. The chalice is made of silver, the base, stem and body of cup ornamented by the grape vine in relief, raised and repoussé. The cup is further enriched by four enamels translucent on gold, representing "The Nativity," "The Last Supper," "The Crucifixion," and "The Resurrection." Round about the enamels moonstones are set, with amethysts and pearls in the boss of the stem. The scheme of colour is amber and gold, with silver and variations of white and grey. It received particular attention from the American public.

EXECUTED BY THE ARTIST



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ORIGINAL OBJECTS OF ART WORKMANSHIP

NEEDLEWORK PANEL—"WINTER"

BY KATE BUTTON

261. Most of the silk used is either extremely old or is dyed by the artist.

EXECUTED BY THE ARTIST

PAINTED SCREEN "BLAKE AND VAN TROMP"

BY R. MORTON NANCE, A. & C.

262. The screen represents one of the violent encounters between the two Admirals. In the foreground of the centre leaf are two Dutch ships, one sunk, and the other just foundering, while behind them is Blake's ship, "The Triumph." The other leaves continue the story, showing a Dutch ship in flames on the left and more ships of the contesting fleet fiercely cannonading on the right. The artist's idea in painting it was an endeavour to keep to truthful reading of facts, while treating them in an archaic manner so as to get something of a seventeenth century sailor's view.

EXECUTED BY THE ARTIST

PRINTED VELVET

BY LEWIS F. DAY, A. & C.

263. Printed in pale bright colours upon a dark blue ground. The broken surface of the ornament is designed to facilitate the "discharging" of the pattern from the richly dyed stuff.

EXECUTED BY MESSRS. TURNBULL AND STOCKDALE

WALL PAPER—"DULCE DOMUM"

BY WALTER CRANE, R.W.S., PRESIDENT OF THE ARTS AND CRAFTS EXHIBITION SOCIETY

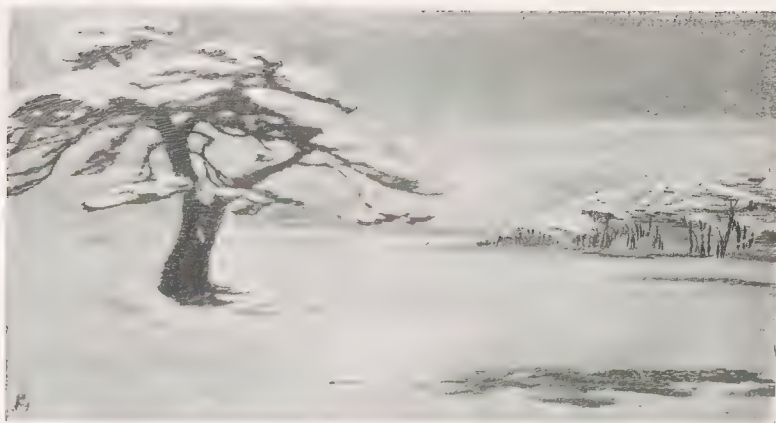
264. The pattern is inspired more or less by an old embossed leather fragment with decorative details of a quasi-Roman type. The motto, "Dulce Domum," which gives the design its name, is inscribed in the form of a monogram upon a Roman tablet supported by the volutes of an arabesque, which links the main features of the design together, such as a festal wreath upon which perches the "Dove of Peace," while "Plenty" is suggested by the fruit garlands suspended above and below. Across the interstices of the design are thrown sprays of bay leaves, and these with the hanging ribbons serve as lesser connecting links of the arabesque, and help to lighten the effect of the pattern.

EXECUTED BY G. GODFREY AND EXHIBITED BY MESSRS. JEFFREY AND COMPANY

WOVEN FABRICS

BY C. F. A. VOYSEY, A. & C.

265. These two pieces are woven in silk and wool. The labour of getting the design properly executed in good colours is extremely difficult and troublesome to the designer on account of the want of taste which he asserts he often finds among manufacturers.



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ORIGINAL OBJECTS OF ART WORKMANSHIP



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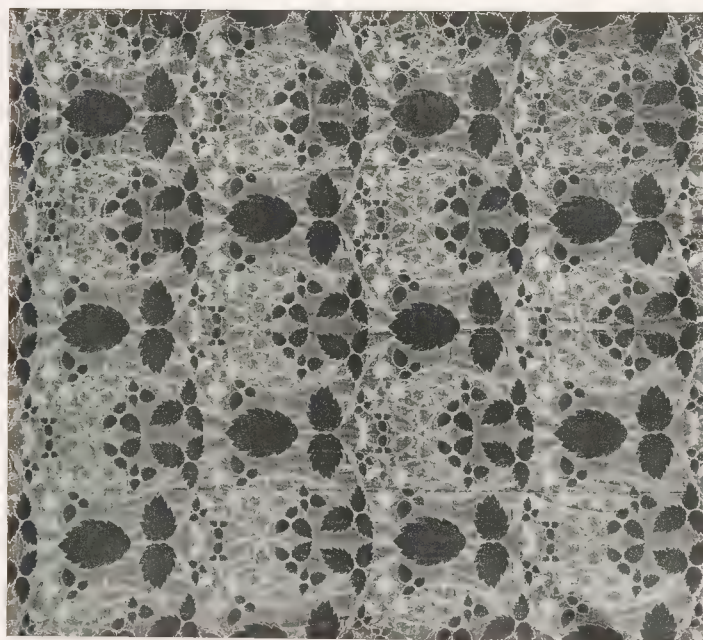


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ORIGINAL OBJECTS OF ART WORKMANSHIP

"RUSKIN" POTTERY

By W. HOWSON TAYLOR, A. & C.

266. The aims of "Ruskin Pottery" are good potting, beauty of form, and schemes of rich or tender colouring. The shapes are all made on the potter's wheel, and are such as grow out of the process under artistic guidance; the forms are not marred by added excrescences. The colourings range from slightly broken single colours, to combinations of colours; the textures and patternings aim at rivalling Eastern cloisonné enamels.

EXECUTED BY W. HOWSON TAYLOR, W. FORRESTER, AND E. BOSWELL

BLOWN TABLE GLASS

By HARRY J. POWELL, A. & C.

267. *a.* Dented goblet with three-strand leg made in glass of same chemical nature as Venetian glass. *b.* Beaker with glass "tears," engraved design based on the Crown Imperial Lily. *c.* Decanter designed from a Florence flask; the enamel "pulled" threading and glass twist on the neck to represent the wicker covering and handle. *d.* Decanter mounted with hammered silver; blister pearls are on the body and stopper. *e.* Decanter based on the drawing of a vase in a picture by Hugo Van der Goes, in the Uffizi Gallery. *f.* Two handled vase with thread and prunts, with an engraved design based on the "King's Cup Flower." *g.* Goblet with prunts on triangular twisted stem.

EXECUTED BY MESSRS. JAMES POWELL AND SONS

SCHOOL PICTURE—"LOVE RULES HIS KINGDOM WITHOUT A SWORD"

By LOUIS DAVIS, A. & C.

268. This is a reproduction of one of the series of pictures for schools, all of them from designs by eminent artists, issued under the title of "The Fitzroy Pictures." The plate illustrated is one of a pair entitled "The Child's Garden."

THE SERIES IS ISSUED BY MESSRS. GEORGE BELL AND SONS

BRONZE FIGURE—"SHIPPING"

By GEORGE J. FRAMPTON, R.A., A. & C.

269. The model for one of the bronze figures on the exterior of the building of Lloyd's Registry, Fenchurch Street, E.C., representing "Shipping."

EXECUTED BY THE ARTIST

PENDANT

By FREDERICK S. ROBINSON, A. & C.

270. The Pendant by Mr. F. S. Robinson is of silver-gilt, toned down to resemble old filigree work. The actual stone and the large drop are of a very dark blue colour. The pearls are of the river variety. Applied beads give additional richness of effect to this style of jewellery, but are not essential. The designer has always used stones for their value as colour, and finds that those of the finest notes without cracks or flaws are often the least interesting from the artistic point of view.

EXECUTED BY W. GILLET



266

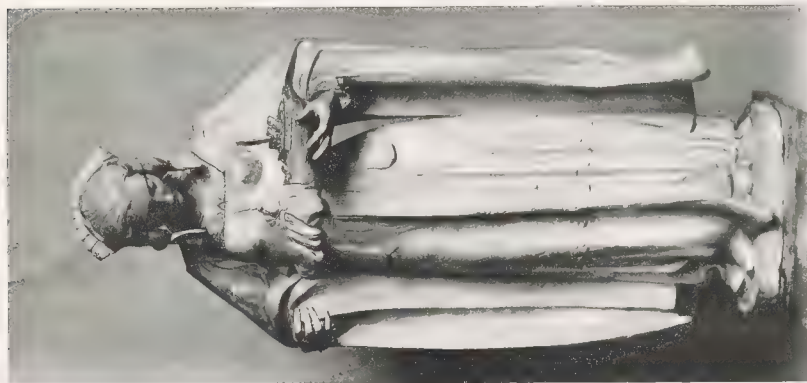


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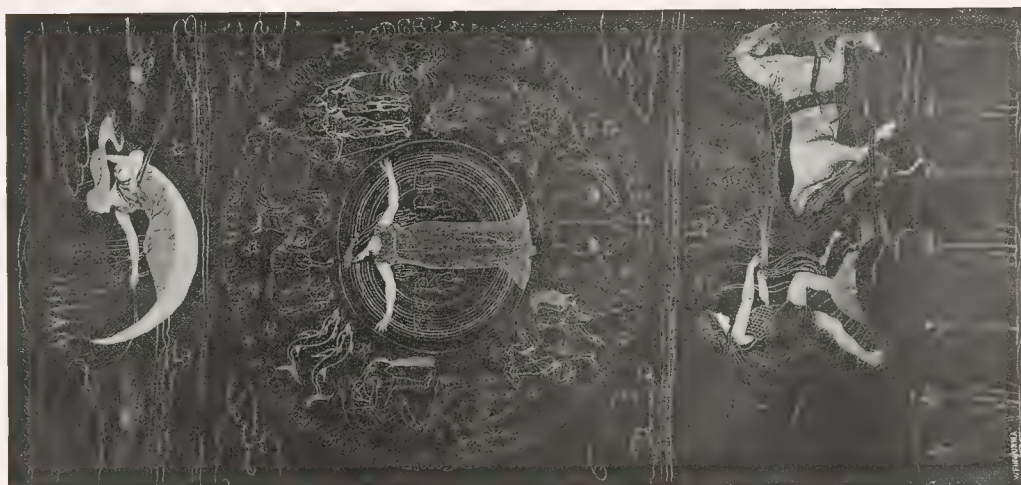
272

books of life, and of the holy scriptures, from the things which are written thereunto.

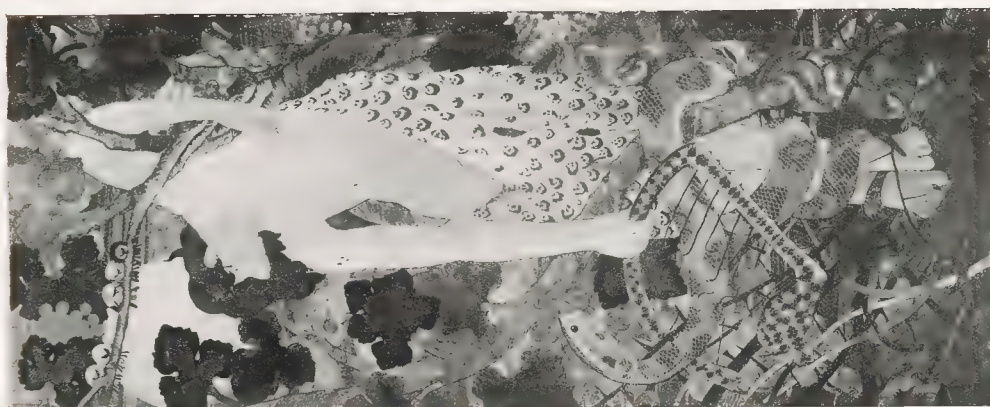
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ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904



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ORIGINAL OBJECTS OF ART WORKMANSHIP

CALIGRAPHY—"REVELATIONS XXI. AND XXII."

BY MABEL E. SMITH

271. Revelations XXI. and XXII. executed in round writing, with gold headings and ornamentation. The illustration is one eighth the original size.

EXECUTED BY THE ARTIST

ENAMEL PENDANT

BY ELLEN C. WOODWARD

272. The pierced gold pendant is set with Labradorise, and the gold pierced work backed with enamel.

EXECUTED BY THE ARTIST

NEEDLEWORK PANEL

BY MRS. PHOEBE A. TRAQUAIR, A. & C.

273. This is one of a series of four panels illustrating the Progress of a Soul. This particular panel illustrates "Despair." The figure of Despair has been overcome and hangs from the tree in the tight coils of the serpent, while the birds sit songless on the vine branches, and the harp which he holds is broken. The sun is gone and the moon reigns in its stead.

EXECUTED BY THE ARTIST

PORTIÈRE—"THE SIGNS OF THE ZODIAC"

BY WALTER CRANE, R.W.S., PRES. A. & C. EXHIBITION SOCIETY

274. The portière is worked on blue linen in flax thread, heightened with silk in parts and also with gold and silver thread. The general idea of the design is a symbolic suggestion of the sky-curtain of space with the sun, the moon, and stars, and the circle of the Zodiac surrounding the earth which occupies the middle. The sun with his horses and chariot appears below, and the moon steers her crescent like a ship, above.

EXECUTED BY MRS. WALTER CRANE

A FRIEZE—"THE PILGRIMS' " WAY

BY H. A. BONE

275. By a special arrangement of stencils, the design repeats with constantly varying combination of landscape background, figures, and foreground, no two repeats being identical. It is adaptable to any length of wall and divisions planned to coincide with corners or angles. The design, of which this is a portion, is executed upon linen with three-plate stencils, and the subject, fully entitled, is "Foreign Pilgrims Travelling from Southampton to Canterbury by the North Downs."

EXECUTED BY THE ARTIST

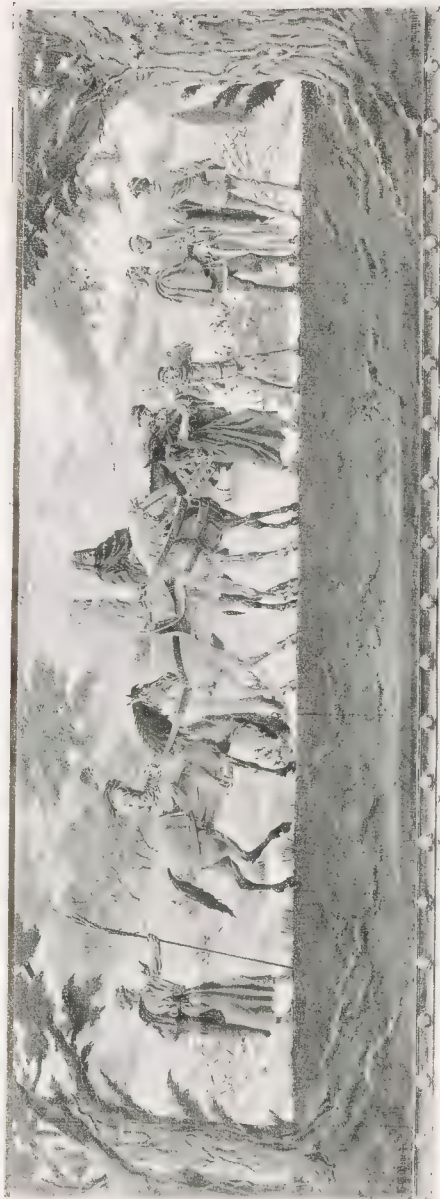
COPPER ROUNDELS—"DAYS OF THE CREATION "

BY H. WILSON

276. The beaten copper roundels are part of a set symbolising the Days of Creation. The Creation of trees and flowers, of birds and fishes, and the Rest on the Sabbath, are here shown.

EXECUTED UNDER THE SUPERINTENDENCE OF H. LONGDEN, A. & C.,  
BY MESSRS. LONGDEN AND COMPANY





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ORIGINAL OBJECTS OF ART WORKMANSHIP

COPPER RELIEF—"JASON PLOUGHING THE ACRE OF MARS"

(WITH THE BRAZEN BULLS OF AËTÈS, KING OF COLCHIS)

By GILBERT BAYES, A. & C.

277. Illustrating one of the three deeds that the hero Jason was bidden to do by the King if he would gain the golden fleece.

"Now in the open field did Jason stand  
And to the plough-stilts set his unused hand."

W. MORRIS, 'LIFE AND DEATH OF JASON.'

EXECUTED BY THE ARTIST

FIREDOG

By H. LONGDEN, A. & C., AND J. EYRE, A. & C.

278. The "firedog" is one of a pair of bright iron with enamelled discs in rose colour, and green and white enamels on bronze. The work is founded on old English work which was used for the purpose from the reign of Queen Elizabeth to the reign of King Charles II.

EXECUTED BY MESSRS. LONGDEN AND COMPANY

TEXTILE—"VINEYARD PATTERN"

By EDMUND HUNTER

279. The textile "Vineyard" pattern is made of a white silk warp, which forms the ground, the design appearing in the weft in various colours. The material is 54 inches wide, and is handwoven. Broad effects are often introduced into the fabrics in gold, silver, aluminium, and copper.

EXECUTED BY THE ARTIST

SILVER CENTREPIECE—"ST. GEORGE"

By JOSEPH B. HODEL

280. The central idea of this piece of decorative silversmith's work is St. George, the Patron Saint of England, representing the spirit of chivalry. The figure showing him on foot piercing the dragon with his spear surmounts the eight leaved dish, which is resting on a slender stem widening out at the bottom, bell-shape. Miniature figures of St. George on horseback are repeated round the edge of the dish, broken by niches containing other figures of the legend. The whole is intended to be used as a fruit dish.

EXECUTED BY THE ARTIST

WATER-COLOUR PRINT—"MOTHER AND CHILD IN A BOAT"

By JOHN D. BATTEN, A. & C.

281. A water-colour print from wood-blocks, by a method not dissimilar from that practised by the Japanese.

EXECUTED BY F. MORLEY FLETCHER AND J. D. BATTEN

ORIGINAL WOODCUT IN COLOUR—"THE SLOOP INN"

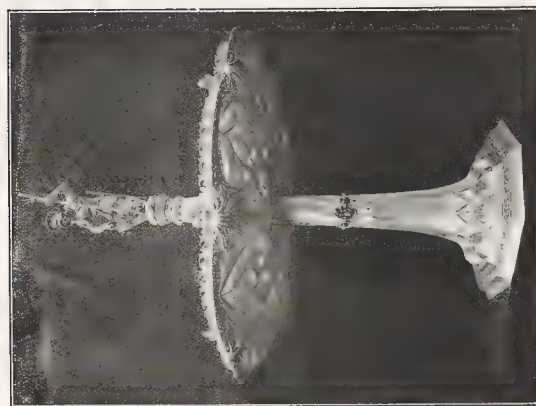
By SYDNEY LEE, R.B.A.

282. This print is produced from a series of wood-blocks, the cutting of them and the subsequent printings by hand in the Japanese method being entirely individual and the work of the artist.

EXECUTED BY THE ARTIST



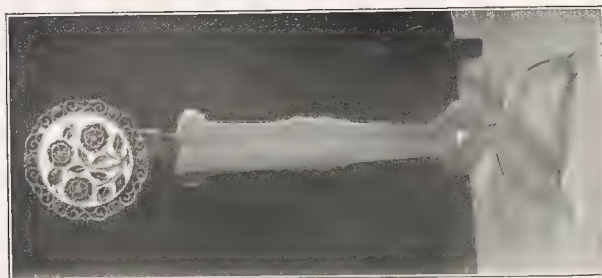
277



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ORIGINAL OBJECTS OF ART WORKMANSHIP



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JUBILEE PRESENTS OF THE LATE QUEEN VICTORIA

283

LENT BY H.M. THE KING

## JUBILEE PRESENTS OF THE LATE QUEEN VICTORIA

One of the most important British displays, and one of the most popular, was the collection of a portion of the Jubilee Presents of Her Majesty the late Queen Victoria, graciously lent for exhibition by His Majesty the King.

They were exhibited in a large gallery of the Washington University Building, which was utilised during the period of the Exhibition by the American Exhibition Authorities. This building was admirably suited for the purpose, as it has the advantage of being a permanent structure and fireproof.

The visitors, who exceeded one million in number, evinced the greatest interest in and admiration for these historical objects, and the King's gracious act in sending them to America was appreciated not only by his British subjects, but by the American public who were keenly sensible of the compliment thus paid them. This compliment was officially recognised by the Hon. D. R. Francis, President of the Exhibition Company.

The selection of Presents consisted chiefly of gifts made to the late Queen Victoria, on the occasion of the Jubilee celebrations of 1887 and 1897. The greater number came from India, where native Princes of all grades and representatives of all nationalities and religions vied with each other in offering to Her Majesty the splendid tribute of her Indian Empire.

These Indian presents are interesting, not merely on account of the precious metals and rare woods in which they are often worked, but on account of their showing how in recent years the native art of India has been influenced by European ideas. At the same time, the collection contained many examples of Indian art in its most characteristic and unaffected form. They include richly illuminated addresses, enclosed in costly and elaborate caskets of gold, silver, ivory, or iron damascened with gold and silver; carvings in rare jade, sandalwood, ebony and gold; royal saddlery, chairs of state, and elephants' tusks of great size.

The presents exhibited comprised only a small proportion of thousands sent from every part of the Empire, now included in the Royal Collections at Buckingham Palace, Windsor Castle, Osborne, and Sandringham.

285. A CHAIR OF STATE, elaborately carved in ivory on truss-shaped legs with lion paw feet, the arms terminating in lions' heads, and *en suite* with this State Chair a CARVED IVORY FOOTSTOOL with two steps lined with green silk velvet with gold lace border; the sides enriched with movable eagle heads with wing ornaments. Presented to Her Majesty Queen Victoria by H.H. the Maharajah of Travancore.

286. A PAIR OF ELEPHANT'S TUSKS mounted as flower vases on a stand of rosewood, covered with ivory. This was probably the most valuable, intrinsically considered, of the gifts displayed at St. Louis, owing to the extensive gold mounting and ornamentation. Presented to Her Majesty Queen Victoria by H.H. the Maharajah of Travancore.





LENT BY H.M. THE KING

JUBILEE PRESENTS OF THE LATE QUEEN VICTORIA



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DEPARTMENT OF EDUCATION—BRITISH SECTION, EXTERIOR VIEW



## EDUCATION

The arrangements for the exhibit illustrative of British Education were placed by the Royal Commission in the hands of the Principal Assistant Secretary to the Board of Education, the Secretary of the Scottish Education Department, the Assistant Secretary to the Department of Agriculture and Technical Instruction for Ireland, Dublin, His Majesty's Chief Inspector for Schools of Art, and the Assistant Secretary to the Board of Agriculture.

Having regard on the one hand to the very large field from which objects were available, and, on the other hand, to the strict limitations of the space allotted to the Section, the Committee felt that it would be only by proceeding on a carefully prepared plan that they could hope to arrange for a display emphasising the resources, the variety, and the traditions of education in the United Kingdom; they realised that they must make it their aim to restrict the selection of objects, as far as possible, to those indicative of the most representative features of British educational methods and results, and to avoid mere duplication of examples of types and systems. It was clear that of almost every item very many institutions might well be regarded as typical exponents: and in view of all the circumstances the Committee decided that they must take the responsibility of selecting certain institutions only for invitation to co-operate with them in the exhibit. In making this selection they endeavoured to secure that every important type of educational institution should be represented, that to each of the leading sections of the exhibit, England, Scotland, Ireland, and Wales should each contribute, and that, as far as was consistent with these aims, they should in the first instance apply to School and other authorities whom they believed to be in a position to provide most readily the examples which would be required to make the exhibit representative of the educational activity of the Kingdom.

The Committee received cordial support from all the British Universities. These were represented in the exhibit by histories, calendars, and other publications setting forth particulars as to curricula, and by photographs illustrating buildings, recreation grounds, and University life. Central institutions, both professional and technical, including Schools of Art, Music, Engineering, and Agriculture contributed pictures of their buildings and teaching appliances, details of courses and methods of instruction, published records of their investigations, with diagrammatic representations of results, and examples of work done by students. In the case of Agricultural Schools interesting charts of farms and plots under experimental cultivation were prepared. The great English Public Schools, and many other Secondary Schools of varied types, were well represented by brief accounts of school life and organisation, with characteristic examples of exercises actually performed by pupils, and photographs of buildings, of classes at work, and of games in progress.

Elementary Schools and Continuation Classes made contributions in the same way; a complete series of albums of time-tables, class programmes, courses of instruction, examination papers, and worked exercises, plans of school buildings, and photographs of classes at work, gave a full exposition of the system and methods of Elementary Education in the United Kingdom. Particular regard was paid to the illustration of Schools for the education of those classes of children which require special treatment. Maps were prepared showing the distribution of education facilities in the British Isles, and a set of Secondary Schools' prospectuses, and of reports of Education Authorities were brought together for consultation by visitors.



DEPARTMENT OF EDUCATION - BRITISH SECTION, INTERIOR VIEW

# EDUCATION



DEPARTMENT OF EDUCATION- BRITISH SECTION, INTERIOR VIEW

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## TYPOGRAPHY, BOOKS AND BOOKBINDING

With the object of forming a representative display of books, the Sub-Committee invited the principal firms of publishers and printers to contribute towards the proposed collective exhibit ; and so liberally was the appeal responded to, that the limited space in the exhibition galleries which had been at first assigned to these groups of exhibits was found to be inadequate and was enlarged. For the general standard of excellence of the books submitted was so high that, even after a careful selection and a rigid exclusion of inferior examples, the collection deemed worthy of exhibition proved far larger than had been anticipated. The general series of books amounted to 462 examples.

The types shown in many of the British books were of much interest, inasmuch as they bore witness that our printers realise that the majority of the types used during the last century are capable of improvement. The example of William Morris in the direction of designing beautiful types came at the right time in England, and some of the books produced under his direction showed our publishers and the public that beautiful printing is not beyond the powers of modern workmen, with the result that many important firms are fully alive to the higher standard of requirement expected from them.

The group included a small selection of bookbindings by the best British binders.

Mr. Cyril Davenport, British Juror in this Section, reports :—"The various sorts of decoration which are used now, as they have been for centuries, on bookbindings were all well represented in the exhibit of Great Britain ; excellent blind tooled work, delicate and fine inlaid work in coloured leathers and glittering gold tooling, combining clever design with the utmost technical skill and delicacy, were all here. Besides the specimens of these beautiful processes done entirely by hand there were also shown several remarkable examples of reproduction of old bindings made by means of large process blocks. These reproductions were in some cases so good that an ordinary purchaser might well consider them to have been hand tooled. The idea is not altogether new, as it is likely that many of the tooled French bindings of the nineteenth century which appear to be marvellous examples of accurate tooling were really ornamented by the impression of one large stamp.

Only a few books were shown that were illustrated with chromo-lithographs, but all these were very fine. The Americans much value chromo-lithography, but mainly in the form of large posters. It was, however, satisfactory to be able to show that in England a high standard of chromo-lithography had been reached in book illustration on good paper."

TYPOGRAPHY

ROBERT PROCTOR'S GREEK FOUNT

290. THE ORESTEIA OF AESCHYLUS.—An edition of three plays of the Agamemnon, Choephoroi, and Eumenides, edited by Robert Proctor, and printed in a new Greek type cut partly from his designs, partly in imitation of the finest of the early Greek founts, that used in the New Testament of the Complutensian Polyglot, printed in 1514.

Whereas other Greek types in use since the days of Aldus have been founded on the cursive or running Greek hand-writing, in which beauty was sacrificed to speed, this Complutensian fount imitates the formed and stately bookhand used in some of the best Greek manuscripts. Mr. Proctor completed this fount by designing, to harmonize with it, a set of capital letters, in which it was almost entirely lacking, and made improvements in the accents and other details. The first eight sheets of the Oresteia were set up under his superintendence. The rest of the proofs have been read by Mr. F. G. Kenyon, his colleague at the British Museum, to insure the accurate presentment of the text he had prepared, and, as regards the typographical arrangement, by Messrs. Emery Walker, S. C. Cockerell, and A. W. Pollard, by whom the book is published.

The book is printed in red and black, in Robert Proctor's Greek type, by the Chiswick Press, which claims to be one of the oldest offices in London. It also claims to be the first Press to revive the use of antique type.

EXHIBITED BY MESSRS. CHARLES WHITTINGHAM AND COMPANY (CHISWICK PRESS)

SANSKRIT

291. The larger of the two founts shown is on a "Paragon" body, the smaller on a "Pica" body. The "Paragon" type was used for the first edition of the RIG VEDA, edited by the late Rt. Hon. Professor Max Müller, and issued from the Oxford University Press during the years 1849-1874. It was also used in part for the second edition, from which our specimen is taken. The "Pica" fount shown in the specimen was cast at Oxford.

EXHIBITED BY THE OXFORD UNIVERSITY PRESS

"BREVIER" AND "NONPAREIL" FOUNTS

292. The plain "Brevier" and "Nonpareil" types used for the OXFORD DICTIONARY were originally procured from the foundry of Messrs. Miller and Richard, of Edinburgh, but the many variants required for the fount, arbitraries, and peculiars, were devised and cast in the Oxford type foundry.

EXHIBITED BY THE OXFORD UNIVERSITY PRESS

"MINION" FOUNT

293. The DANTE specimen is printed from type cast in the Oxford type foundry.

EXHIBITED BY THE OXFORD UNIVERSITY PRESS

"SMALL PICA" FOUNT

294. The specimen from AUCASSIN ET NICOLETTE is produced from a fount of type, the body of which is "small pica," cut and cast at the Oxford University Press.

EXHIBITED BY THE OXFORD UNIVERSITY PRESS

**ΑΓΑΜ.** 1605-1626 τρίτον γὰρ ὄντα μ' ἐπὶ λυσσαλίῳ πατρὶ  
συνεξελεύμει τυτθὸν ὄντ' ἐν σπαργάνοις·  
Τραφέμεντα δ' αὖθις ἡ δίκη κατήγαγεν.  
καὶ τοῦδε τὰνδρὸς ἠψάμην θυραῖος ὦν,  
πᾶσαμ συνάψας μηχανὴν λυσσουλίας.  
οὔτω καλὸν δὴ καὶ τὸ κατθανεῖν ἐμοί,  
ιδόντα τοῦτον τῆς δίκης ἐν ἔρκεσιν.

### ΧΟΡΟΣ

Αἰγισθ', ὑβρίζειμ ἐν κακοῖσιν οὐ σέβω.  
σὺ δ' ἄνδρα τόνδε φῆς ἐκὼν κατακτανεῖν,  
μόμος δ' ἔποικτον τόνδε βουλευῖναι φόνον·  
οὐ φημ' ἀλύξειν ἐν δίκῃ τὸ σὸν κᾶρα  
λημορριφεῖς, σάφ' ἴσθι, λενσίμους ἄρας.

### ΑΙΓΙΞΘΟΣ

σὺ ταῦτα φωνεῖς μερτέρα προσήμενος  
κώπῃ, κρατούντων τῶν ἐπὶ ζυγῷ Δορός;  
γνώσει γέρων ὦν ὥς διδάσκεσθαι βαρὺ  
τῷ τηλικούτῳ, σωφρονεῖν εἰρημένον.  
λεσμὸς δὲ καὶ τὸ γῆρας αἶ τε νήστιδες  
λύναι διδάσκειν ἐξοχώταται φρενῶν  
ἱατρομάρτεϊς. οὐχ ὀρᾷς ὀρῶν τάδε;  
πρὸς κέρτρα μὴ λάκτιζε, μὴ πταίσας μογῆς.

### ΧΟΡΟΣ

γύνη, σὺ τοὺς ἥκοντας ἐκ μάχης μένων  
οἰκονρὸς εὐνήν ἄνδρὸς αἰσχύνων ἅμα



युध संप्रहारे । संपदादिवाद्भावे क्तिप् । पा० ३. ३. १०८. ९. सावेकाच इति विभक्तेश्चात्तल्लं । संधत इति सुधः । संधं संधर्षे । क्तिञ्च । पा० ३. २. ७६. इति क्तिप् । बज्रलं कंदसीति रेफस्य संपसारणमुकारः । अकारलोपश्च ॥

वयं शूरैर्भिरस्तुभिरिदं त्वया युजा वयं । सासह्यामं पृतन्यतः ॥४॥

वयं । शूरैर्भिः । अस्तुऽभिः । इदं । त्वया । युजा । वयं । ससह्यामं । पृतन्यतः ॥४॥

वयं कमीनुष्ठातारः शूरिभः शौर्ययुक्तेरस्तुभिरायुधानां प्रचेष्टुमिभेदे संयुज्येमहीति शेषः । हे इदं तादृशं भटसहिता वयं युजा सहायभूतेन त्वया पृतन्यतः सेनामिच्छतः शत्रुत्सासह्याम । अतिशयेनाभिभवम् ॥ शूरभिः । शु शु यतौ । क्रतिल्लनुवृत्तौ सुपिचिमीनां दीर्घश्च । उ० २. २५. इति क्रन् । कित्वाङ्गणामावः । निष्ठादायुदात्तल्लं । बज्रलं कंदसीत्यसौ निषिद्धत्वाद्बज्रवचने शब्देदित्यल्लं । सहयोगे तुतोयावत्तादृशमित्यल्लं । सत्यदसमभिव्याहाराच्च वयं संयुज्येमहीति गम्यं । विनापि सहशब्देन वृद्धो यूना । पा० १. २. ६५. इति निपातनादि ह्युक्तं । पा० २. ३. १९. अस्तुभिः । शस्त्रास्त्रप्रचेष्टपण्यल्लिः । तद्धर्मभिसत्ताधुकारिभिर्यैः । अस्तु चेपणे । तुना । पा० ३. २. १३५. इति ताक्कीत्यादियु तुन् । निष्ठादायुदात्तः । रधादिभ्यश्च । पा० ७. २. ४५. इति विकल्पविधानादयं पक्ष इवभावः । त्वया । युयसिभ्यां मदिक् । उ० १. १३८. कित्वाङ्गणामावः । युष्मदः प्रत्ययल्लेखणाकार उदात्तः । तुतीयेकवचनं टा । पा० ४. १. २. त्वमविकवचने । पा० ७. २. ९७. इति मयर्थतस्य त्वादेशः । अतो गुणे । पा० ६. १. ९७. इति पररूपल्लं । एकादिश्च उदात्तेनोदात्त इत्युदात्तः । युजा । अंचुयुजिक्तुं च । पा० ३. २. ५९. इति क्तिन् । सावेकाच इति विभक्तेश्चात्तल्लं । सासह्याम । भृशं पुनः पुनः

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## GARTH.

man, for 20 years garthman at Mr. Mason's, of Rishly. 1877 N. W. Line Glass, Garthman, the man who attends upon the stock in a fold-yard. 1873 Richmond W. Hills (Surrey) 242 A gavelocke, ij backs, ij postspades, ij flange spades a garthspade, yd. 1875 Comp. Glid St. Mtry, Boston 90 Tenentes vinas Garthstede nuper Hugonis Maeder hall. 1877 N. W. Line Glass, Garthstead, a homestead; a duck-yard; a yard in which cattle is folded. 1890 W. A. WALLACE Only a Sister 78, I just stopped under the big ash-tree at the end of the 'garth-yard'. Hence † Garth, to, to enclose with a fence. rare 1. 1883 Cath. Angl. 151 1/2 To Garth, sepio, 6c; ubi to close. Garth 3 (gāp). north, dial. Forms: 5 garth, 5-7 garthe, 7-garth. [Northern form of garth (see under GIRTH), a. ON. gīpō fēm, girth or hoop.]

1. A saddle-girth. 1845 Thomas of Ercild. 37 Hir garthes of nobyll sylke þay were. Hir stearps were of crystalline clere. 1845 Voc. in Wt. Wulcker 665/34 Hec singula, a garthe. 1883 Cath. Angl. 151 1/2 A Garth of a hors (cf. Garthe for A hors); singula, contralt. 1877 MARSHMAN Canal. 10 39 This done, with the help of another proome that may deliuer the girthes, let the saddle be girded on; at the first so gently that he may no more but, (see) the garth. 1888 Sheffield Glass, Garth, the strap which goes under a horse's belly to fasten the saddle to him.

2. A wooden hoop (e.g. for a barrel). 1844 Mem. R. J. (Surrey) (11) 122 Item Thomas Collepser pro v garthis lignis, 5d. 1883 Cath. Angl. 151 1/2 A Garthe for wessells, cincturum, circulus. 1853 Fitzneers. Wash. § 734 If there be asses in it to sell the small asses to comers for garthes (printed garthes). 1869 C. BUTLER Feni. Mem. (1864) 40 Then, with a round belt or Garth, gird the Hackle close to the Hive. 1865 MANKIAN Eng. Honore. 168 Besides the wearing and breaking of Garthes, and Plugs. 1868 R. HOLME Annuary III. 424 1/2 Distilling Bag. Its wide at the top and open, being kept so by an hoop or garth sowed about it. 1847 78 HALLWELL, Garth, a hoop or band. North. 1888 Sheffield Glass, Garth, the rim or hoop of a barrel.

3. Girth, or measurement round about. 1684 R. H. School Recant. 133 The largest in the Garth is the strongest Cock. The Dimension of the Garth is thus known: Grippe the Cock about [etc.]. 1795 BROADLEY Fam. Dict. s. v. Cock. He should be, long from the Head to the Rump, thick in the Garth. 1755 JOHNSON, Garth, the bulk of the body measured by the girth.

4. Comb, as † garth-web, woven material for making saddle-girths (see Girth-web). 1853 FITZNEERS. Hunt. § To Take a brode thong, of ledder, or of garth-web, of an elle longe. 1877 MARKHAM Caval. IV. 43 Then you shall take a piece of garthwebbie. Hence † Garth v., to fit with hoops. rare 1. 1883 Cath. Angl. 151 1/2 To Garthe wesselle, cincture. Garthen, obs. form of GARDEN. † Garther. Obs. rare 1. [GARTH 1 + ER 1.]

2. attrih, and Comb., as garvie-fish, fishery, fishing; garvie-herring (Ogilvie) = sense 1.

1880 Sir G. MACKENZIE Sci. Rep. 61 Three Fishes called Garvine-fishes. 1681 COLVIE. Wages Supplic. (1751) 16 When men eat roasted herrs and veal, And those at Fort eat Garvie fishes. 1870 Path Natl G. 19 Apr. The fishermen themselves had rather a prejudice against garvie fishing. 1881 in Fife Free. 73 Jan. 5/5 During a good season it is estimated that the 'garvie fishery' of the Forth yields £10,000.

Garwyndelle, dylle, gyll, var. GARNWINDLE. † Gary, a. Obs. rare 1. Cf. the older GERY. [GARS 3b.] Vehement, furious.

1869 HOLLAND Annu. Martell. xiv. vi. 16 In the same gary braid [L. codon impetu] they tied Domitian likewise with his head forward to a sled or ladder. † Garyable, a. Obs. rare 1. [ad. OF. (guerre) guerriable, guerriable.] In war garyable, a state of war in which active hostilities are suspended.

1853 L. D. BERNERS Frois. I. cclxxix. 418 They counsayled the duke of Anjou, to send all his people into garyson, and to wait garyable; sayng howe they had done sufficiently for that tyme.

Garyophyll is), var. GARIOLE, Obs.

Garyte, -ytte, obs. forms of GARBET.

Garzill, var. GARSIL.

Gas (gās), sb. Pl. gases (gæ'séz). Forms: 7-8 gass, 8-9 gas, 7-9 gas.

[A word invented by the Dutch chemist, J. B. Van Helmont (1577-1644), but avowedly suggested by the Gr. γᾶς ('halitus') = 'vapor', not long a Chao veterum secretum? Ortus Medicinæ, ed. 1652, p. 59 a; the Dutch pronunciation of γ as a spirant accounts for its being employed to represent Gr. γ.]

Van Helmont's statement having been overlooked, it has been very commonly supposed that he modelled his word on Du. geest spirit, an idea found at least as early as 1775 (Priestley On Air Intro. 3). Van H. also invented the term BLAS, which has not survived, while gas has been adopted (usually in the same form) in most European languages; the spelling in F. and Pg. is gaz, which was also employed by English writers for a time. † L. An occult principle supposed by Van Helmont to be contained in all bodies, and regarded by him as an ultra-rarefied condition of water (see quot. 1662). Obs.

1658 R. FRANCIS North. Mem. (1694) 202 Inasmuch, that neither Gass nor Blas, nor any naming suffocating Fumes, nor hardly Death it self can snatch them from Scotland. 1662 J. CHANDLER Van Helmont's Oriat. 69 Because the water which is brought into a vapour by cold, is of another condition, than a vapour raised by heat: therefore, for want of a name, I have called that vapour, Gas, being not far severed from the Chaos of the

glimmering glass (For in those days we had not got to gas). 1833 Ht. MARTINEAU Loom & Lugg 1. l. 10 He turned on the gas in his back room to an unusual brightness. 1898 HUNTER Messenger. 39 As invisible as the air we breathe or the gas we burn.

b. Coal Mining. Firedamp mixed with common air, the mixture involving a danger of explosion.

1853 Use. Dict. Arts II. 222 Carburetted hydrogen gas, which produces these dreadful explosions, is not explosive until it is united with a certain proportion of ordinary air. Some coal mines supply a much greater quantity of gas than others, and these are commonly called 'fury mines'.

c. The hydrogen or coal-gas employed to fill a balloon. Also fig.

1792 WOLCOTT (P. Pindar) Ep. to Ld. Macartney, Such Soldiers 'such rare generals' no Peltrons: Swell'd by the gas of Courage to Balloons. 1793 M. CILLEY in Life Frois. & Corr. (1888) II. 279 His gas is now pretty well expended, and he has descended into universal contempt. 1800 J. JEFFERSON War. (1859) IV. 214 Their gas is nearly run out. 1872 CLAIRBURN Trav. Air II. 42 The inflation of the balloon was preceded with, and after three hours about 6500 feet of gas had passed in.

d. Nitrous oxide gas, used as an anæsthetic, esp. by dentists. (Called also laughing gas.)

1864 Times 22 Feb. 7/6 The deceased came to consult him with reference to having a tooth extracted with gas.

e. Path. Vapour generated in the stomach or intestines. (So F. gaz.)

1882 ALLCHIN in Quain's Dict. Med. 369/1 All ill-smelling gases and excreta may be, indeed, indicative of the progress of putrefaction lower down in the canal.

4. A jet of gas, used to light a room, etc.; a gas-light. Chiefly colloq.

1872 BLACK Adv. Phaeton v. 60 The gases were lit in the spacious coffee-room.

5. slang. [Cf. 3 c fig.] Empty or boastful talk; showy pretence, bombast; humbug, nonsense.

1847 PORTER Quarter Race, etc. 120 The boys said that was all gas to scare them off. 1856 EMERSON Eng. Traits, Religion Wks. (Bohn) II. 102 Lord Shaftesbury calls the poor thieves together, and reads sermons to them, and they call it 'gas'. 1886 Globe 31 Oct. 4/4 (Farmer) It went on to state that the petitioner's talk about a divorce was all gas, and made a further appointment.

6. attrih, and Comb. General relations: a. simple attrih, as gas-bubble, -fire, -flame, -jet, -lamp; b. instrumental, as gas-lighting; c. gas-charged, -laden, -lighted, -lit adjs.; c. objective, as gas-lighter, -lighting, -maker, -making, -tester, -letting; gas-delivering, -producing, -yielding adjs.; d. limitative, as gas-tight adj.

1823 J. BARCOCK Dime Amusem. 76 The 'gas-bubbles ascend'. 1856 Daily News 1 May 2/1 It is feared.. that none of the men will have survived their long imprisonment

## CANTO VENTESIMO.

Quando ebbi che tutto il mondo alluma  
Dell'empireo noero sì disendi,  
Lo ciel di sì gran luce si consuma,  
Lo ciel di sì gran luce s'accendi, 4  
Subitamente si rida perente.

Per molte luci, in che una risplande,  
E quest'atto del ciel mi venne a mente, 7  
Come il segno del monte o de' suoi luei  
Nel benedetto rostro fu tacente; 10  
Però che tutte quelle vive luci,  
Vie più lusingate, cominciaron canti  
Da mia memoria habili e cadenti.

Quanto parevi ardente in quei fialli,  
Ch'arivano spiro ad di pensar suiti; 13  
O dolce amor, che il di riso t'ammanti,  
Poesia che i cari e lucidi lapilli,  
Und'io vidi ingemmato il sesto humo, 16  
Poser silenzio agli angelici squilli.

Urr mi parve un mormorar di fiume, 19  
Un seggio d'ambrosia e pietra in piana,  
Un seggio d'ambrosia e pietra in piana,  
Un seggio d'ambrosia e pietra in piana, 22  
Un seggio d'ambrosia e pietra in piana.

Prende sua forma, e sì come al petruccio 25  
Della sampogna vento che penetra,  
Così, rimosso d'aspettare indugio, 28  
Sen per lo collo, come fosse bugio,

Fecesi voce qui, e quind'uscissi, 31  
Per lo suo beco in forma di parole,  
Quel aspettava il core ov'io le scrissi,  
'La parte in me che veda, e pate il sole 34  
Nell'agile mortai, inrominciommi.

'Or fissamente riguardar si vuole, 37  
Perché dei fiocchi, und'io figura formi, 40  
Quell'ondell'occhio in testa mi scintilla,  
E di tutti i lor gradi son li sonmi, 43  
Che luce in mezzo per pupilla,

Reo cantor dello spirto mio, 46  
Che l'occhio mio non vede, e non sa,  
On ne scesse il nostro del suo caxto, 49  
In quanto effetto fu del suo consiglio,

Per lo remunerar ch'è all'erantio, 52  
Dai cinque che mi fan orocchio per ciglio, 55  
Conti che più al beco mi s'accosta,  
La vedovella consolo del figlio, 58  
On conosce quanto caro cosa

Non seguir Carro, per l'esperienza 61  
Di questa dolce vita, e dell'opposta.

E quel che segue in la circonferenza 49  
Di che ragione, per l'arco superio,  
More intugio per vera beatanza, 52  
On conosce che il giudizio eterno

Non si scema, quando il segno precò 55  
L'altro che segue, con le leggi e mero, 58  
Sotto buona intenzion che se n'è fatto,  
Per cedere al pastor, sì feo Greco, 61  
On conosce come il mal del tutto

Dal suo bene operar non gli è noivo, 64  
Avvegna che sia il mondo indi distrutto, 67  
E quel che vedi nell'arco decivo, 70  
Guglielmo fu, cui quella terra plora  
Che piange Carlo e Federico vivo, 73  
On conosce come s'innamora

Lo ciel del giusto rege, ed al sembiante 76  
Del suo fulgore il fa vedere ancora, 79  
Chi crederebbe giù nel mondo errante, 82  
Che Rifo Troiano in questo mondo  
Fosse la quinta della sua sorte, 85  
On conosce assai di questo il mondo

Quel che si dice del mondo, 88  
Beato sua vista non discarna il fondo, 91  
Prima cantando, e poi tace contenta, 94  
Dall'ultima dolcezza che la sazia,

Tal mi sembrò l'immagine dell'imprenta 97  
Dell'eterno piacere, al cui disio 100  
Ed avvegna ch'io fossi al dubbio mio 103  
Li quasi vetro allo color che il veste,

Tempo aspettar tacendo non patio; 106  
Ma della bocca: 'Che cosa son queste? 109  
Mi pinsi con la forza del suo peso;  
Per ch'io di corriscar vidi gran feste, 112  
Lo benedetto segno mi riposo,

'Per non tenermi in ammirar sospeso: 115  
Io veggio che tu credi queste cose, 118  
E credi io le dico, ma non vedono, 121  
Sì come quel che la cosa per nome

Apprende ben; ma la sua quidditate 124  
Veder non può, se altri non la proma, 127  
Da caldo amore e da viva speranza, 130  
Che vince la divina volontate;

Non agnusa che l'uomo all'uomo sovranza, 133  
Ma vince lei perché vuole esser vinta, 136  
E vinta vince con sua beatitudine.

p'm fene de haut page  
Mere je nen p'f' el faire  
Nie', est deboinaire

Ses genf' cotf' & son viaire  
Sa biautef le cuer melcraire  
bien est droif q' famoz aie



Oz dient &  
content  
& flablent

uat li q'nf garinf de blauca  
re uit q' ne poroit, a' fon  
fil ret're def amoz, nic', il

traist au uifconte de le uile  
q' fef hon estoit . fi lapela . fire  
i q'f caz oftes n. vofre filo

le q' la tere soit malecoite do  
nt ele fu amenee en cest  
paif. coz par li pt jou . au . q'f

ne veut est' chr'f . ne faire  
point de q'nf faire doie & fa  
cief bien q' fe je le puif & auoir

q' je larderai en vn fu & vof  
mefmes potef auoir de uof  
tote peoz . Sire fait li vif

q'nf ce poife moi q' i ua . ne q'f  
i uient ne q' i parole . Je lauo  
ie acatee de mef den'f si lauoif

leuee & bautiee i faite ma  
fiole . fi li donafse . i . bacelez  
30 q' du pain li gaegnast p' hon'

de ce neust . auc' . vof fix q' fai  
re . Maif puif q' vre volenteif  
est i vof bonf je lenvotent

en tel tere & en tel pai' q' jamaif  
35 ne le uerra de fef ex . Ce gar  
def vof fait li q'nf . G . granf  
mauf vof en potroit venir

il se deptent & li uifqnf estoit  
mil't ricef hom . fi auoit vn  
rice palaif p' deuerf . i . i . gardin

en vne canbre la fist met' n .  
en : i . haut estage & vne uelle  
aueuc li p' compaignie & p' foi

ste tenir . & fi fist metre pain  
& car & vin . & q'nf mectierf  
loz fu . puif fi fist lui' feelez

con ni peust de nule pt entrez 10  
ne i'fir . forf tant q' i auoit  
vne fenest' p' deuerf le gardin

afef petite dont il loz venoit  
vn peu deffoz . Oz se cante



icole ; en p-fon mife  
en vne canbre vaultie  
ki faite est p' grant deuffie

panturee amiramie  
a la fenest' marbrine  
La fapoia la mescine

Eic auot blonde la crigne  
& bien faite la foaille  
La face clere & t'itef

aunc plus bele ne ueifef  
Efgarda p' le gaudine  
& uit la rofe efpantie

& les oifax q' se orient  
dout fe clama o'phenine  
aimi : & laste moi caitiue

poz coi fui en p'fon miffe  
auc' & damoifiax fire  
ja fui jou li uré amie

& v's ne me haef mie  
poz uof fui é p'fon miffe  
En ceste canbre vaultie

BOOKS AND BOOKBINDING

BOUND BOOK—"MUSA PROTERVA

BULLEN, 1889."

295. Bound in red Morocco, English style, 17th century. Size of the original,  $7\frac{1}{2} \times 5\frac{1}{2}$  inches.

BOUND BY MESSRS. ROBERT RIVIÈRE AND SON

BOUND BOOK—"SPECULUM AMANTIS

BULLEN, 1889."

296. Bound in purple Morocco, English style, 17th century. Size of the original,  $7\frac{3}{8} \times 5$  inches.

BOUND BY MESSRS. ROBERT RIVIÈRE AND SON

BOUND BOOK "LES AMOURS DE PSICHE ET DE CUPIDON

FONTAINE, 1669."

297. Bound in orange Morocco, inlaid with crimson and olive, after Le Monnier. Size of the original,  $7 \times 4\frac{1}{2}$  inches.

BOUND BY MESSRS. ROBERT RIVIÈRE AND SON

BOUND BOOK—"ROWLAND L'AMOUREUX

ROSSET, 1619."

298. Bound in crimson Morocco, inlaid with orange and green Morocco, after Le Gascon. Size of the original,  $7\frac{1}{4} \times 4\frac{5}{8}$  inches.

BOUND BY MESSRS. ROBERT RIVIÈRE AND SON

BOUND BOOK "ESSAYS OF ELIA

BY CHARLES LAMB, 1833."

299. Bound in dark green Levant Morocco, with Morocco doublure and Morocco flies; the exterior is decorated with a full pattern after the master Lewis, the inside with a border of 15 lines mitred. Size of the original,  $17\frac{1}{8} \times 4\frac{5}{8}$  inches.

BOUND BY MR. J. ZAEHNSDORF

BOUND BOOK—"MAXIMES DE LA ROCHEFOUCAULD, PARIS, 1665"

300. Bound in full French red Levant Morocco, with Morocco doublure and Morocco flies, decorated in the style of Grolier in three colours, inlaid. Size of the original,  $5\frac{7}{8} \times 3\frac{3}{8}$  inches.

BOUND BY MR. J. ZAEHNSDORF

BOUND BOOK "COLERIDGE'S 'SIBYLLINE LEAVES' "

301. Bound in slate-blue Levant Morocco. The exterior decoration is an example of modern inlaid gouged line work. The inlaid work has been executed in four colours—dark blue, light maroon, brown, and black. Size of the original,  $9 \times 5\frac{5}{8}$  inches.

302. The doublure is of rich brown Levant Morocco. The line work has been executed in a similar manner to the exterior, but is treated as a border. The small geometrical patterns in the corners have been inlaid in three colours—slate-blue, dark red, and black.

BOUND BY MR. J. ZAEHNSDORF



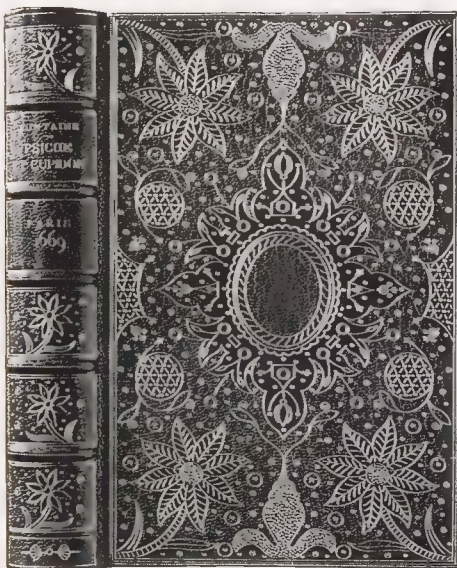
ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904



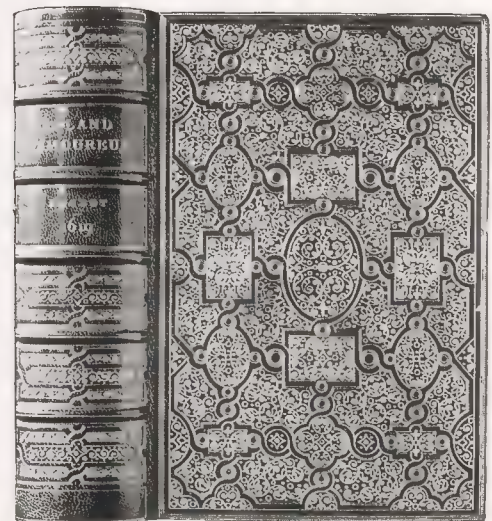
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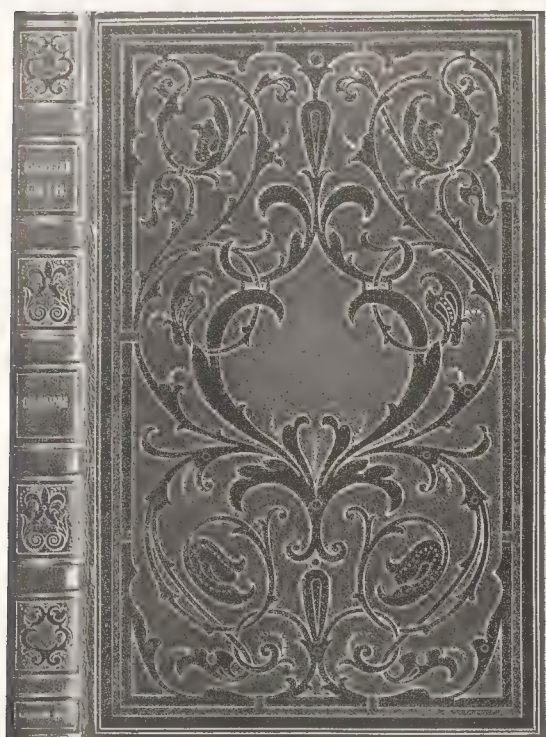




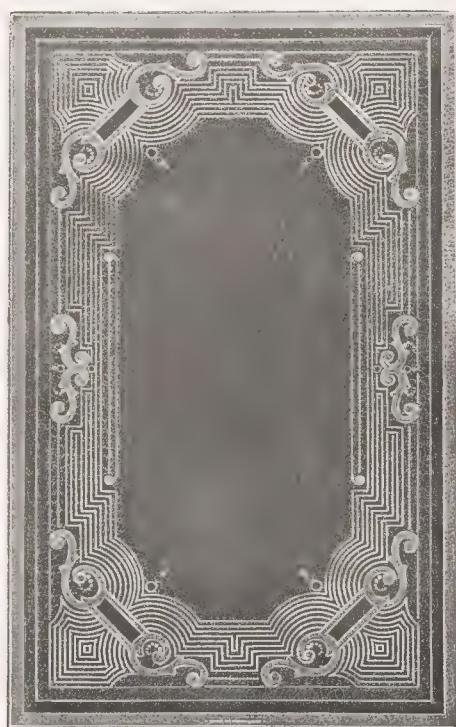
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301



302

BOUND BOOK—"THE OXFORD DANTE  
IN ONE VOLUME."

303. Bound in deep green Levant Morocco. The design suggests prison bars with tongues of flame behind. The inlays are of bright red and deep red. The whole treatment is intended as a suggestion of the Inferno. Size of the original,  $7\frac{3}{4} \times 5\frac{1}{4} \times 1\frac{1}{2}$  inches.

BOUND UNDER THE DIRECTION OF THE OXFORD UNIVERSITY PRESS

BOUND BOOK—"THE CHINESE CLASSICS  
WITH TRANSLATION, NOTES, &C., BY JAMES LEGGE, D.D., LL.D., VOL. I."

304. Bound in crushed brown Levant Morocco, decorated with a border of daisies and solid stops, with skeleton leaves. Size of the original,  $10\frac{3}{8} \times 7\frac{1}{4} \times 1\frac{1}{2}$  inches.

BOUND UNDER THE DIRECTION OF THE OXFORD UNIVERSITY PRESS

BOUND BOOK—"CHARLES I.  
BY SIR JOHN SKELTON, K.C.B., LL.D."

305. Bound in deep blue Levant Morocco, decorated with a design of roses and thistles; the pattern of an open construction interleaved with the monogram of Charles I. Size of the original,  $13\frac{1}{4} \times 10\frac{1}{8} \times 1\frac{1}{2}$  inches.

306. The doublure is decorated on the centre panel of Roman vellum with a design of roses and thistles intertwined; the flowers, leaves, and birds are hand-painted. To protect the doublure is a fly-leaf of moiré antique silk.

BOUND UNDER THE DIRECTION OF THE OXFORD UNIVERSITY PRESS

BOUND BOOK—"SHELLEY'S POEMS"

307. Bound in whole vellucent, designed and executed by H. Granville Fell. A figure, suggestive of the Spirit of Shelley's poetry, with wings of inlaid mother-of-pearl of various colours, with a surrounding arrangement of panels representing waves and sea shells. The sphinx is appropriately introduced, and borders of gold tooled mosaic enclose the whole. Size of the original,  $8\frac{3}{4} \times 5\frac{1}{2}$  inches.

BOUND BY MESSRS. CEDRIC CHIVERS, LIMITED

BOUND BOOK—"BOOK OF COMMON PRAYER"

308. Bound in whole vellucent, designed by H. Granville Fell, in a blue colour scheme with novel treatment of gold tooling suggestive of mosaic in background. Size of the original,  $6\frac{3}{4} \times 4$  inches.

BOUND BY MESSRS. CEDRIC CHIVERS, LIMITED

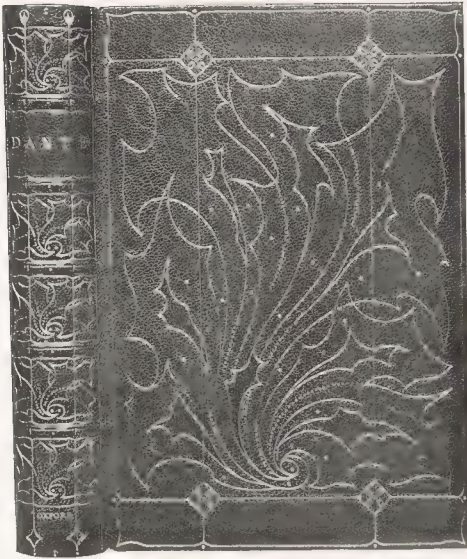
BOUND BOOK—"THE RECUEYELL OF THE HISTORYES OF TROYE"

309. THE RECUEYELL OF THE HISTORYES OF TROYE was the first book printed in the English language; it was translated and printed by William Caxton for the Duchess of Burgundy, sister to the English King Edward IV.

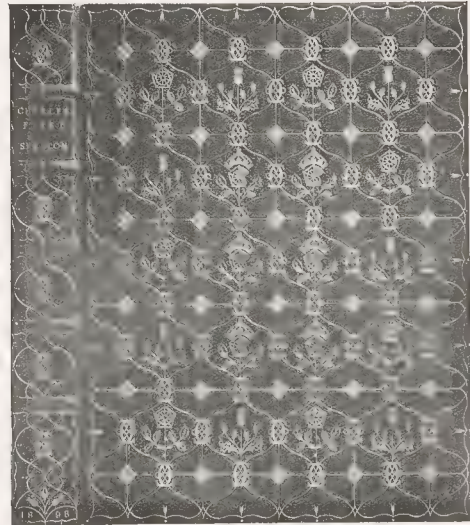
This is one of the two volumes printed from the text of William Caxton by William Morris. Bound in embossed leather, modelled by Miss Alice Shepherd from a design by H. Granville Fell, who has executed the vellucent figure-panels—on the first volume, Helen of Troy, on the second, Cassandra. The leather is modelled with a high degree of finish, delicately tinted, and further enriched by gold tooling. Size of the original,  $11\frac{3}{4} \times 8$  inches.

BOUND BY MESSRS. CEDRIC CHIVERS, LIMITED

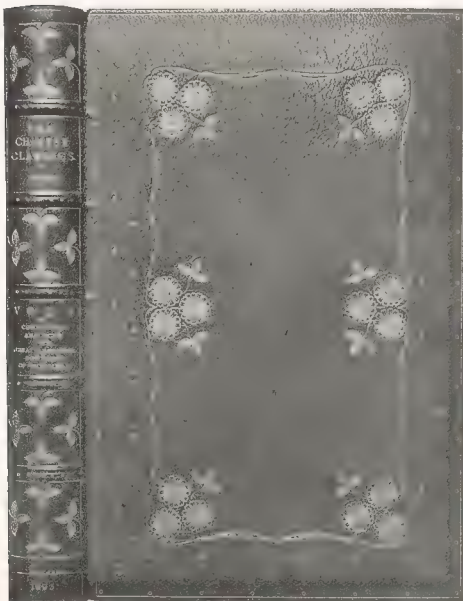




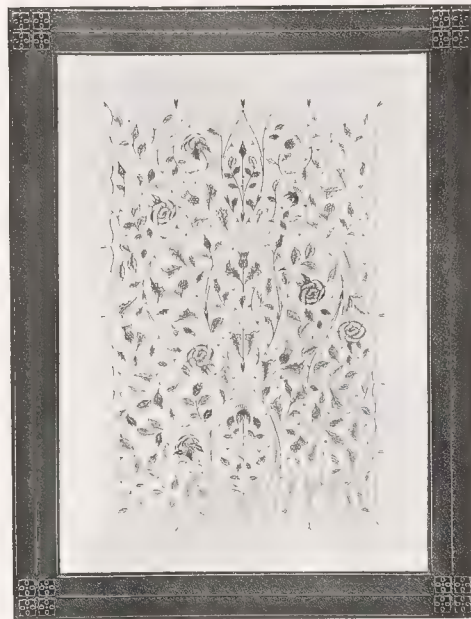
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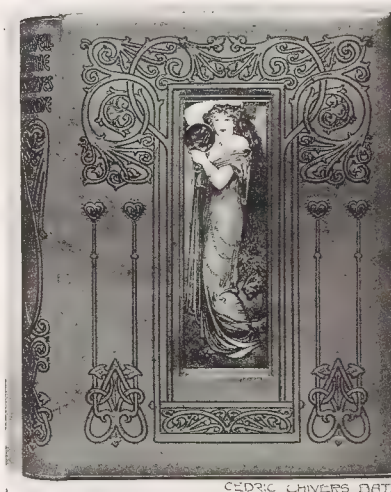
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307



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309



## PHOTOGRAPHY

According to the Official Report, on no previous occasion has so complete and thoroughly representative a collection of the photographic work of Great Britain been brought together ; and it was commonly agreed by the International Jury that Great Britain had sent to St. Louis the finest and most comprehensive collection. It was not only very extensive, but had been most carefully selected and contained very few specimens which were not considered worthy of award.

A strong artistic movement has been taking place in connection with photography during the last decade, and its effect was very apparent, especially in the pictorial work shown by British photographers. Only about fifty per cent. of the exhibits were the work of professional photographers, and all owed their origin to art enthusiasm rather than to commercial enterprise. It is of importance to note that this effort to instil artistic qualities into photographic productions and to have photography recognised as a vehicle for the expression of artistic feeling has already had a marked tendency to improve the artistic character of commercial work. It is satisfactory to observe that from this point of view the pictorial work from Great Britain occupied the foremost place, while the technical quality was also of a very high order. The pictorial series numbered 239, and were contributed by 58 exhibitors. The subjects included portraits, landscapes, architecture, and genre, and all were treated from the point of view of combining artistic sentiment with the natural realism of the ordinary photograph.

Modern pictorial photography has, as might be expected, divided itself into various schools, and no one of these more than another was exemplified by the collection ; and more academic or technically orthodox photographic pictures were exhibited side by side with those of the extreme impressionist manner, with the result that an exceedingly good photographic exhibit was obtained.

In Scientific Photography Great Britain contributed a very comprehensive series of photographs illustrating the numerous adaptations of photography to the various sciences. Thirty-seven institutions or individuals contributed 250 frames, which included specimens of work in the fields of Astronomy, Botany, Geology, Metallurgy, Microscopy, Geography, History, and Three-Colour Photography. In almost all cases these exhibits were not only of great scientific value, but of exceedingly fine technical workmanship. In many cases very ingenious and delicate apparatus must have been designed for their production, and the Jury awarded the numerous prizes in this class with enthusiasm.

The collection of history-photographs taken and exhibited by Sir J. Benjamin Stone, M.P., was a unique and most important exhibit. It consisted of a series of 300 photographs, illustrative of Festivals, Ceremonies, and Old Customs observed in Great Britain, together with notable incidents, such as the visits of foreign potentates to our country. These were not only very interesting in themselves, but demonstrated in a most convincing manner the utility of Photography as a recorder of contemporaneous history.





PORTRAIT OF DR. YOUNG  
310

J. CRAIG ANNAN

## PICTORIAL PHOTOGRAPHY

### PORTRAIT OF DR. YOUNG

By J. CRAIG ANNAN

310. This portrait of Professor John Young, M.D., is a typical example of the large carbon portraits of prominent men in art and letters for which Mr. Annan is known. Printing for the most part in carbon of a rich brown colour, Mr. Annan usually favours the use of dark backgrounds and a generally pervading low tone for the purpose of emphasizing the high lights of the head and face.

### THE AWAKENING

By MRS. G. A. BARTON

311. Mrs. Barton's acknowledged position in the front rank of photographic pictorialists is the development of little more than two years; she uses herself and her own children as models. The print entitled "The Awakening" is typical of a long series of subjects by which this Artist is known.

### EVENING NEAR THE PYRAMIDS

By ERNEST R. ASHTON

312. The Pyramid of Kephren, known as the second Pyramid, and the smaller or third Pyramid are visible in the distance. Mr. Ashton has made the interpretation of Oriental scenes his chief study. "Evening near the Pyramids" is one of his most pictorial productions.

### EVENING CALM

By CHARLES JOB

313. Never very ambitious as to subject, Mr. Job always exhibits in his work a knowledge of composition and a conscientious attention to technical matters. He usually succeeds in securing pleasing pictorial effect, and confines himself almost entirely to pure landscape subjects, only occasionally relieved by sheep or cattle.

### THE QUARRY TEAM

By ARCHIBALD COCHRANE

314. Mr. Cochrane always affects broad effects in which definition is almost entirely suppressed, and confines himself to no particular class of subject. Some of his most successful efforts have been in suggesting movement in animals, especially horses.

### PORTRAIT OF G. F. WATTS, O.M., R.A. (DECEASED)

By FREDERICK HOLLYER

315. One of our oldest and most successful portrait-photographers, Mr. Frederick Hollyer, has in his work shown less than perhaps any of his contemporaries the influence of changing taste. The very large number of his portraits from life, as well as the reproductions of paintings which he has produced during a long life of marked activity, bear from first to last the same stamp of individuality. The portrait of the late G. F. Watts, R.A., is a fitting companion to the other portraits such as William Morris, Sir E. Burne-Jones, Walter Crane, and Gleeson White, by which Mr. Hollyer is well known.



THE AWAKENING  
311

MRS. G. A. BARTON



EVENING NEAR THE PYRAMIDS  
312

ERNEST R. ASHTON





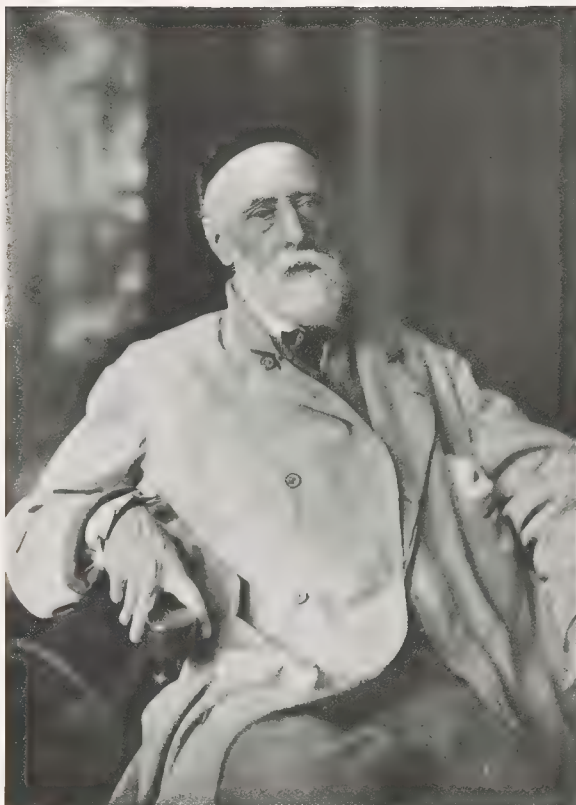
EVENING CALM  
313

CHARLES JOB



THE QUARRY TEAM  
314

ARCHIBALD COCHRANE



PORTRAIT OF G. F. WATTS, O.M., R.A. (DECEASED)

315

FREDERICK HOLLYER



THE LONG ARM

316

GEORGE DAVISON

## PHOTOGRAPHY

### THE LONG ARM

BY GEORGE DAVISON

316. The work of Mr. Davison has long been an important factor in the progress of pictorial photography. As the work of one of the founders of the Photographic Salon his annual contributions are always looked for. Unconventional both as to choice of subject and treatment Mr. Davison's prints are invariably decorative and without that mechanical character frequently regarded as inseparable from a photograph.

### WEEDS AND RUSHES

BY A. HORSLEY HINTON

317. The original of this, as a carbon print, measured  $32 \times 24$  inches, and is a characteristic example of the landscape work of the photographer and writer who has taken a prominent part during the last few years in teaching and promoting the pictorial side of photography, and in justifying the utilisation of means which had previously been regarded as alien to the process of pure photography.

### HAULING TIMBER

BY CHARLES F. GRINDROD

318. This view was taken among the steep wooded hills which rise above the River Teme in north-west Worcestershire. Few incidents are more picturesque than timber hauling; the struggling horses, the strange-looking cart and its load at times half-buried in the deep fern, make altogether one of the most vivid scenes to be found in English landscape.

### CAROLLING

BY H. P. ROBINSON (DECEASED)

319. This is a well-known and popular example of the late Mr. Robinson's method of combining parts of several negatives in the same print. Much of the work of this pioneer photographer was in the manner of the genre subjects of the painters of the eighteenth century, and his pictures will always be interesting as denoting the first departure from the purely mechanical photographic print.

### WINDLESS

BY W. THOMAS

320. "Windless" is an attempt to record a fishing fleet swinging idly to anchor in an East-Coast Bay. High clouds fleck a pale sky; an oily, rippleless sea twists and turns reflections into quaint shapes and angles, as each swell of green water heaves shorewards.

### PEACE

BY ALEXANDER KEIGHLEY

321. This was a large print in carbon, and well illustrates the work of the photographer, who has been described as an "impressionist" in photography, and who, by careful attention to composition and the subordination of detail to general effect, has secured for his work a recognised leading position among British pictorial photographers.





WEEDS AND RUSHES

A. HORSLEY HINTON



HAULING TIMBER  
318

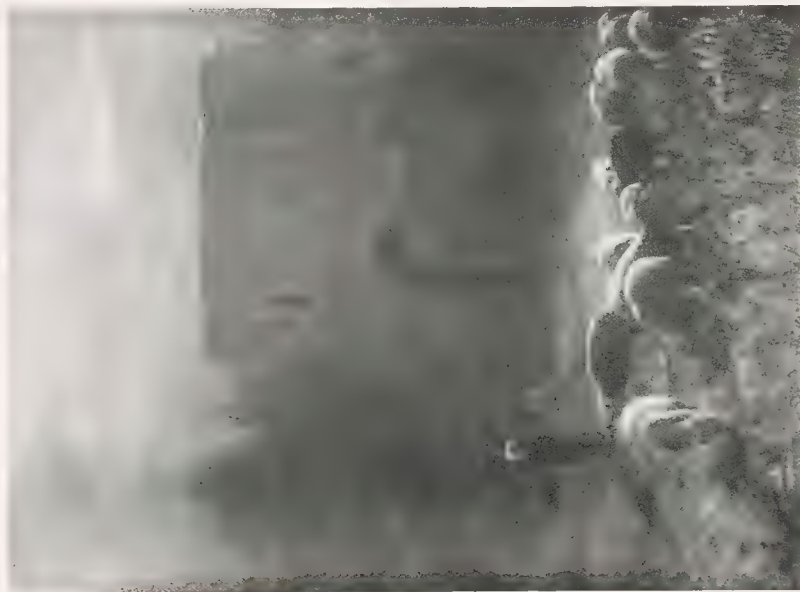
CHARLES F. GRINDROD



CAROLLING  
319

H. P. ROBINSON (DECEASED)

ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904



ALEXANDER KEIGHLEY

PEACE  
321



W. THOMAS

WINDLESS  
320



## SCIENTIFIC PHOTOGRAPHY

### THE SUN'S DISC

BY THE SOLAR PHYSICS OBSERVATORY

322. The photograph of the Sun's disc in monochromatic "k" light was taken with the Photo-spectro-heliograph at the Solar Physics Observatory, South Kensington, on July 9th, 1903, at 11.4 a.m., and indicates the mottled solar disc, the calcium clouds, or "floculi," and the "spots." Exposure 53 seconds. Enlarged.

### THE INFRA-RED OF THE SOLAR SPECTRUM

BY CAPTAIN SIR W. de W. ABNEY, K.C.B., F.R.S.

323. The photograph of the infra-red of the solar spectrum to  $\lambda$  10,000 was taken with a diffraction grating on specially prepared but pure bromide of silver emulsified in collodion. This species of bromide is not only sensitive to the violet and blue and infra-red, but also to the green and yellow of the spectrum. The exposure given to the photograph in question was ten minutes.

### PHOTOMICROGRAMS OF ALUMINIUM BRONZE, SHOWING THE GROWTH OF CRYSTALS AT VARIOUS STATES OF ANNEALING

BY E. F. LAW, A.R.S.M. ROYAL SCHOOL OF MINES

324. The photographs were taken to illustrate the changes which may take place in an alloy at temperatures far below its melting point, and they represent the metal unannealed, in the one hour state of annealing, and in the twelve hours state. The alloy is an aluminium bronze containing 92.8 per cent. of copper and 7.2 per cent. of aluminium. The same piece of metal was photographed in each case after annealing in a closed vessel to prevent oxidation.

### FOSSIL CORAL FROM BEITH, SCOTLAND

BY T. E. FRESHWATER, F.R.M.S.

325. The coral is found in the fossil state in limestone deposits of various periods. There are many forms, such as the pipe-pore, curl-leaf, cup-like, etc. In the same deposits are found, also, the encrinetes or stone lilies. This specimen probably belongs to the Tertiary period, and is a very perfect transverse section of the fossil.

### NUMMULITIC LIMESTONE FROM INDIA

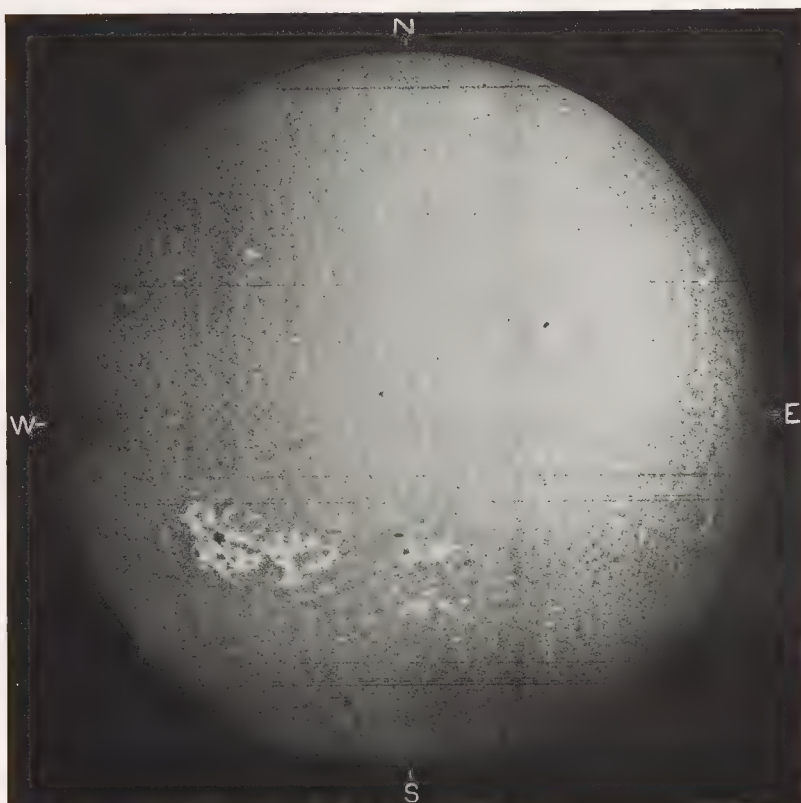
BY T. E. FRESHWATER, F.R.M.S.

326. A many-celled foraminiferous organism of the lower Tertiary epoch, so called from its thin lenticular shape or coin-like appearance. It is found in the Carpathians, the Alps, Egypt, across Persia by Baghdad, and in the mountain ranges which separate Cabul from Scinde. The photograph is from a section of the rock from India, and shows the beautiful "coin shape" fossil from which it takes its name.

### MONT PELÉE IN ERUPTION

BY DR. TEMPEST ANDERSON

327. This photograph, taken from a 10-ton sloop moored off St. Pierre, shows Montagne Pelée in eruption on July 9th, 1902. Towards evening the eruption became more severe, and an incandescent avalanche, similar to that which destroyed St. Pierre, was discharged, and nearly overtook Drs. Anderson and Flett in their sloop then off Carbet,  $1\frac{1}{2}$  miles further south.



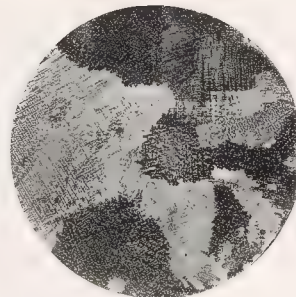
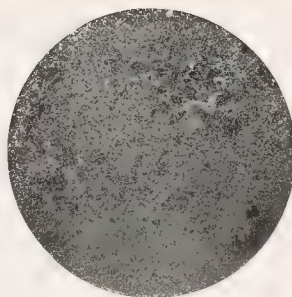
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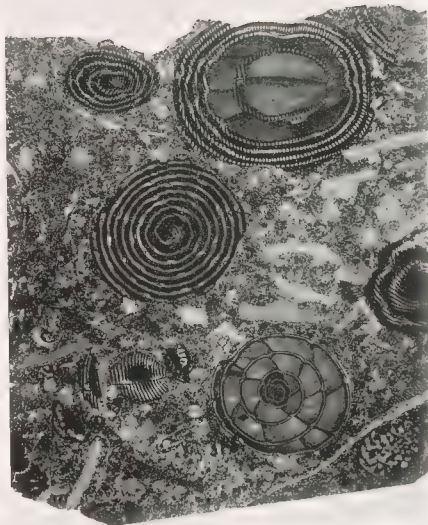


324





FOSSIL CORAL FROM BEITH, SCOTLAND  
325 T. E. FRESHWATER, F.R.M.S.



NUMMULITIC LIMESTONE FROM INDIA  
326 T. E. FRESHWATER, F.R.M.S.



MONT PELÉE IN ERUPTION  
327

DR. TEMPEST ANDERSON





328

#### CROSSING WAVES

BY VAUGHAN CORNISH, D.Sc., F.R.G.S., F.G.S., F.C.S.

328. The intention of this photograph is to illustrate a fundamental property of waves, namely, their interpenetration and subsequent continuance each in its original course. It required six months waiting to obtain it. The photograph was taken with a No. 1 Binocular camera, pointed downwards, the centre of the picture being about 12 feet distant. The photographer stood in the water, which had a depth of only two or three inches, upon a sandy shoal. The occasion was low water of a spring tide, and the locality the sandy shore opposite Branksome Chine, near Bournemouth. The weather was calm, and the ordinary waves, coming in from the offing and breaking some distance out, gave rise to small solitary waves foaming at the front.

At first the solitary wave leaves the foam behind, but as the water becomes shallower, and the speed of the wave is thereby reduced, the foam which it makes travels with it and becomes a roll of opaque white froth which outlines the wave-front with great distinctness and gives the photographer his opportunity.

At the moment when this photograph was taken a "solitary" wave, deflected from the shore and travelling seawards over the sandy shoal, met the next incoming wave at a spot which was brought to the centre of the camera's field of view. Below this, in the photograph, the waves had previously met and passed through each other, each pursuing its original course. The line of momentary interference is recorded by an irregular band of foam. On either side of this the waves are seen to be pursuing each its original course. The increased amplitude of the momentarily combined wave is clearly shown at the point of intersection.

## HISTORY-PHOTOGRAPHS

TAKEN AND EXHIBITED BY SIR J. BENJAMIN STONE, M.P.

The object of Sir Benjamin Stone's work is to preserve a permanent pictorial record of current national life and history. From his very large collection a restricted series was exhibited at St. Louis for the purpose of illustrating the educational value of such pictures.

### THE ROYAL THRONES IN THE HOUSE OF LORDS

329. The richly carved and gilded Thrones are used on such State occasions as the opening of Parliament, when Her Majesty the Queen is seated on the left of the King. His Majesty's Throne is that which was used by the late Queen Victoria, and, as will be observed, is slightly higher than the other. That it should be so is a matter of prerogative, but the very small difference is owing to the courtly consideration of His Majesty the King himself.

### THE CLOISTERS OF THE HOUSES OF PARLIAMENT

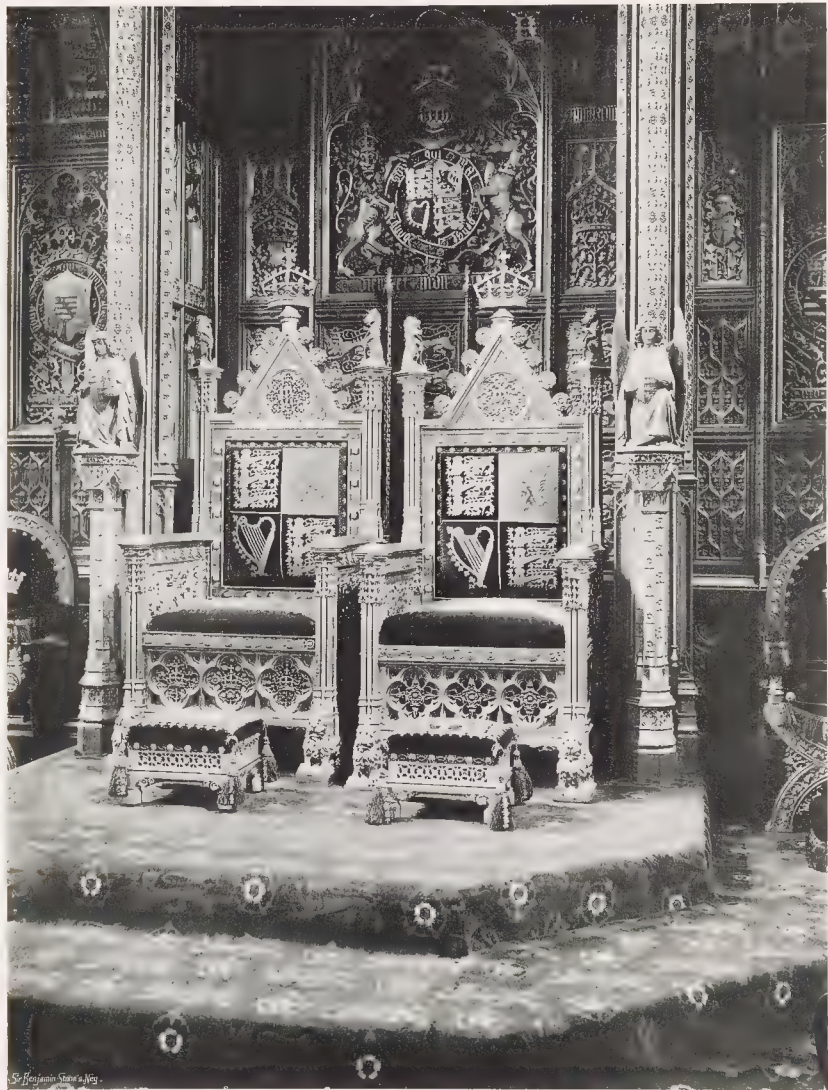
330. The ancient Cloisters of the Chapel of St. Stephen's in the Houses of Parliament, with their elaborate and very beautiful Tudor fan tracery had grievously suffered from neglect previous to the fire of 1834. They had been partly used for kitchen purposes and servants' offices; the lower Oratory had been converted into a scullery; but the chief damage was done by the Great Fire which extended in this direction to about one half of their area.

In the building of the new Houses of Parliament the Cloisters, with the two Oratories, were thoroughly repaired and restored, and they now form one of the most beautiful and attractive features of the Palace of Westminster.

### WARDERS OF THE TOWER

331. The Yeomen Warders of the Tower of London were first sworn "Extraordinary of the Guards" in the reign of King Edward VI. The picturesque dress of the Warders is exactly similar to that of the Yeomen of the Guard, save they do not wear the cross belt.

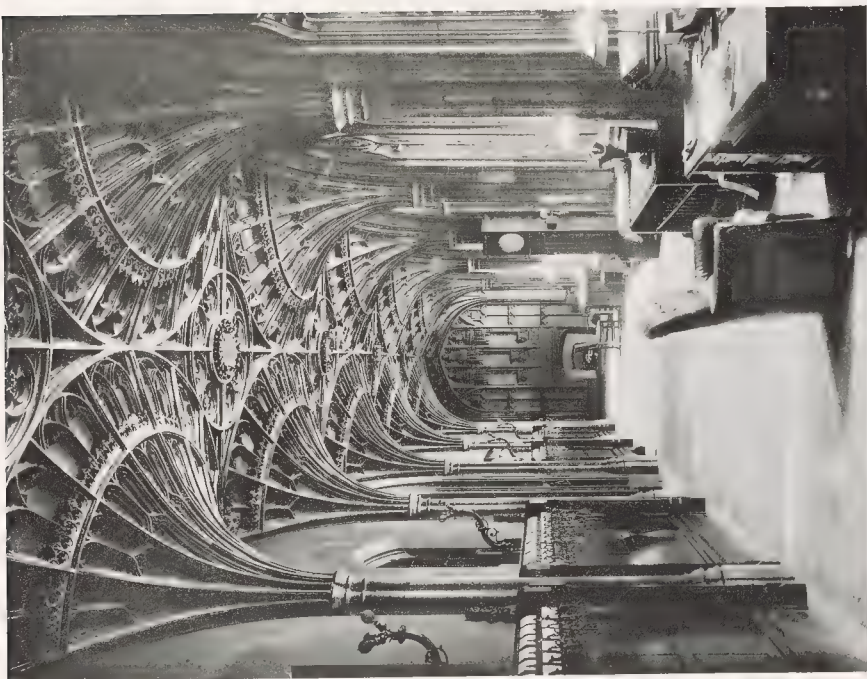
The Yeomen of the Guard perform State duties in immediate attendance on the Sovereign, the Warders only within the precincts of the Tower of London.



THE ROYAL THRONES IN THE HOUSE OF LORDS  
329

SIR J. BENJAMIN STONE, M.P.

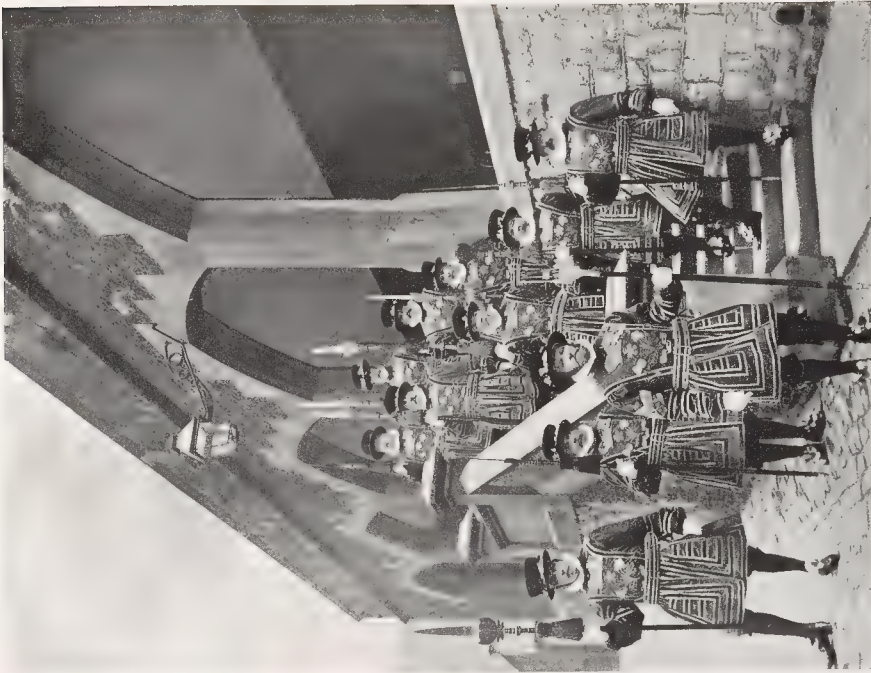




THE CLOISTERS OF THE HOUSES OF PARLIAMENT

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SIR J. BENJAMIN STONE, M.P.



WARDERS OF THE TOWER

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SIR J. BENJAMIN STONE, M.P.



DEPARTMENT OF MANUFACTURES ENTRANCE TO THE BRITISH SECTION



## MANUFACTURES

The Manufactures Committee formed collective exhibits in the classes devoted to Furniture and Decoration, Ceramics, Lace and Embroidery. These sections were consequently more comprehensive and displayed the particular industries more thoroughly than would have been the case had firms and private individuals organised and installed their own exhibits. In this department were included also Tapestries, Fabrics, Linen Goods, and Carpets. It was only reasonable to expect that Great Britain would have been largely represented in bleached damask goods, as a very large export business continues to be done with the United States. Irish linens and specimens of damasks were attractively shown and were of the highest class. Their beauty of design and fineness of quality attracted much attention. The variety of goods displayed in cloths, napkins, d'oyleys, tray, tea and centre pieces, hemstitched and embroidered, were of great excellence; and the artistic character of the embroideries, and the great taste shown in both of the exhibits placed the British Section in the front rank of damask manufactures. The Scotch table-damask, whilst not of the high grade of the Irish looms, represented a quality of goods much in demand for the home and export trade. Very attractive exhibits of printed cotton fabrics, suited to furnishing purposes, were also a strong feature of this section. The very excellent exhibit from India, of the Gourepore Jute Company, represented the Jute industry of India. The Gourepore Mills having 1,255 looms and 20,844 spindles in work is a sufficient indication of the importance of the company.

Machinery and appliances used in these various processes were likewise shown in this section. The important exhibit of Messrs. Platt Brothers, of Oldham, represented a perfectly-equipped plant of machinery in full working order, showing every process for spinning, ginning, opening, scutching, carding, and combing cotton. The machinery was driven by electric motors supplied by the Westinghouse Electric and Manufacturing Co., Pittsburg. Messrs. Platt showed machinery in great variety, suited to wool, worsted, silk-waste, asbestos, etc., also doubling machinery and looms made upon both the British and French systems. During the hours of working the machinery was a great attraction, and was watched with evidently great interest by those having a practical knowledge of textile machinery construction; and the highest compliments were passed upon it by those representing the spinning mills of the Vosges in France, and the New England mills of the United States. This exhibit of Messrs. Platt Brothers was the only one dealing with the process of the manufacture of cotton-yarns in the whole of the Exhibition, and was therefore of very great interest to visitors in general as well as to those interested in the cultivation and the manufacture of cotton.

The following machines were shown in motion :—Cotton gins, hopper bale breaker with mixing lattices, automatic hopper feeder with filling motion, exhaust opener and lap machine with lattice feeder, single Crighton cylinder and dust trunks; roving waste opener and feeding machine, single scutcher and lap machine for 45-in. laps, single carding engines, 45 in. on wire, 50-in. cylinders, 27-in. doffer, and 90 and 106 S.S. flats; comber lap machine, Heilman's combing machine, eight boxes, 12-in. laps; drawing frame, slubbing frame, intermediate frame, roving frame, fine roving frame, S.A. mules for hosiery and fine weft yarns, ring spinning frames for warp and weft yarns.

There were well-arranged cases of bobbins and shuttles, showing the latest improvements, exhibited by Messrs. Wilson & Company, of Barnsley, and also by the Wilson Brothers Bobbin Company, of Liverpool, of bobbins for winding, warping, spinning, and doubling cotton, wool, silk, and other textile fibres; shuttles made from boxwood, cornelwood, and persimmon wood for weaving all kinds of textile fabrics. The Singer Manufacturing Company showed sewing-machines for every description of work for which their machines are applicable.





DEPARTMENT OF MANUFACTURES—MESSRS. PLATT BROTHERS' WORKING EXHIBIT

## FURNITURE AND DECORATION

Among the most important exhibits of furniture and house decoration were those of Messrs. George Trollope & Sons, whose extensive display occupied the north wing of the Royal Pavilion and consisted of a series of rooms in the Elizabethan, Queen Anne, Georgian, and Adams style. A notable feature in their exhibit was that some few specimens of genuine old furniture of the period represented were included, and the pieces associated with these were made to harmonise with them. A description of these rooms is given on pages 31 and 35, in the section devoted to the Royal Pavilion.

Messrs. Waring and Gillow likewise sent an important series of rooms furnished and decorated with representations of eighteenth-century designs.

These rooms were grouped in a Pavilion representing a one-storey English country-house of the late seventeenth or early eighteenth century, simple in its lines but with a few characteristic architectural features. The quaint gables, the projecting bays, the colonnade and the open forecourt bounded with a pierced parapet formed a very attractive building in which to show the special character and qualities of decorative work.

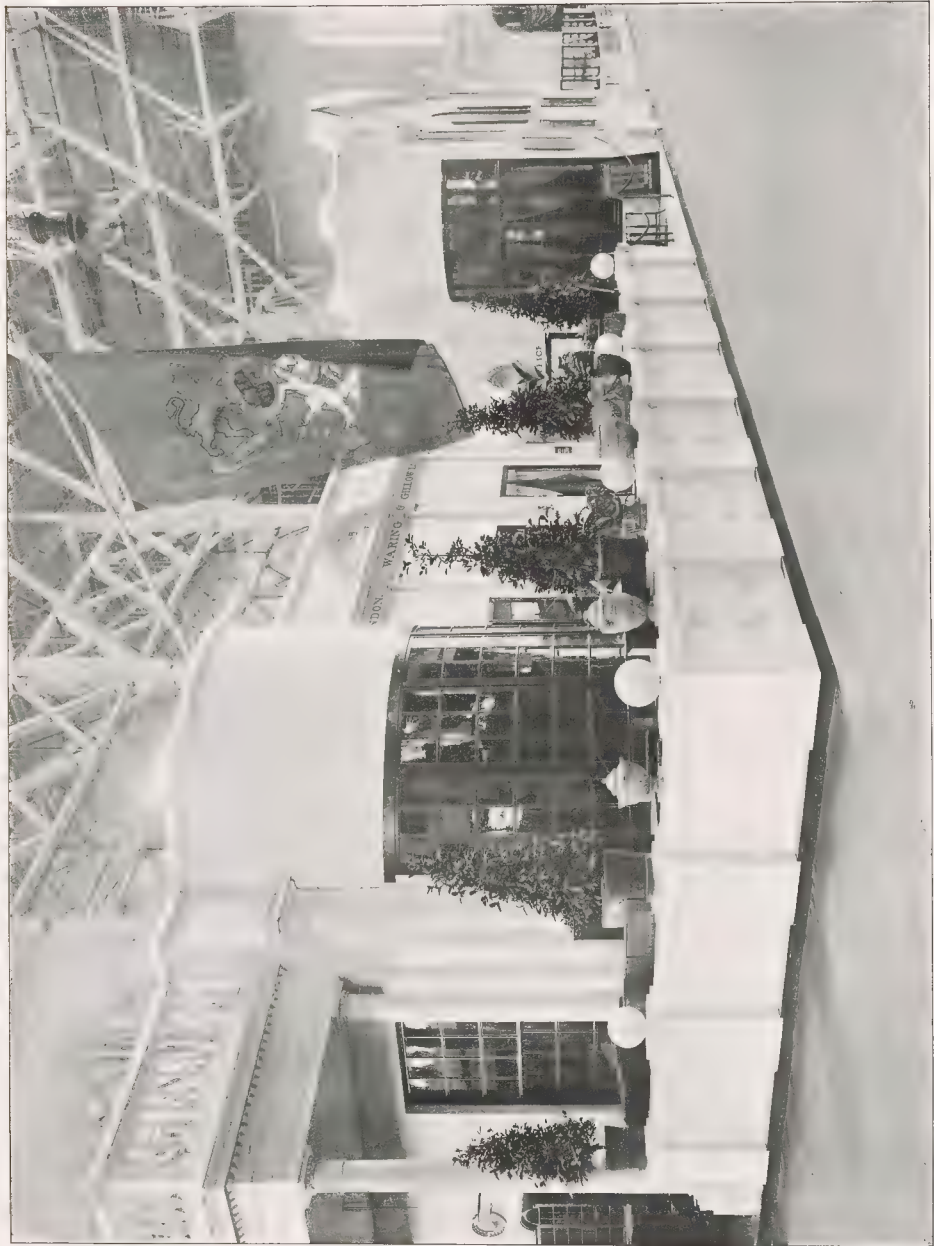
The Pavilion was entered by way of a raised Forecourt which led to the Entrance Hall. The inner part of this Hall was decorated in white with refined eighteenth-century detail, and was lighted by a flat oval light in the ceiling. Among the fine pieces of antique furniture here displayed may be mentioned a walnut bureau of the time of William and Mary, and a Sheraton inlaid mahogany serpentine side-table. A Queen Anne mahogany settee with the companion chairs were reproductions of fine old pieces.

To the left a door led to a panelled oak Dining-room of fine proportions, planned on the model of similar apartments of the eighteenth-century. There was a considerable amount of carving here, after the style of Grinling Gibbons, in limewood, which formed an effective combination with the oak. A fine panel of Boucher tapestry was hung in this room; the Chippendale chairs were good specimens, and the gilt side-table, reproduced from one at Kensington Palace, preserved the distinctive character of the temporary English rendering of Louis XIV. work.

The Drawing-room was in the Louis Seize style, purely but not mechanically treated. The marble chimney-piece was a reproduction of an old one, and tapestries copied from old Beauvais panels were employed with decorative effect, serving as a suitable background for the old French furniture.

One of the Bedrooms was furnished in the Sheraton style, but with fitted furniture to meet the latest conditions of modern comfort. The most striking feature in the room was the satin-wood "fitments" with delicate inlays of rare woods. The walls were hung with silk hangings copied from old examples, affording a pleasing contrast to the satin-wood.

The adjoining Bedroom was in the Old English style. The general idea was that of a country-house bedroom with no attempt at decoration. Up to a height of 4 feet 6 inches, the walls were panelled, and they were covered with old English linen above, embroidered with sprigs of flowers. A prominent feature was a four-post mahogany bedstead, reproduced from an original of the seventeenth century, and the bed hangings were copies of old needlework that belonged to Admiral Blake.



DEPARTMENT OF MANUFACTURES MESSRS. WARING AND GILLOW'S PAVILION





THE DRAWING ROOM—MESSRS. WARING AND GILLOW'S PAVILION

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THE DINING ROOM—MESSRS. WARING AND GILLOW'S PAVILION

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The suite also contained a Nursery. Here utility was made the chief point in the design, and was shown in the avoidance of sharp corners, edges, projecting low shelves, and everything that might be a source of possible danger. Pieces of furniture were specially designed for children's use—the low bath, the little chair-table, and a "pound" in which a child can be placed beyond the risk of injury. All the details were considered with regard to the service of the child.

The Bathroom was designed on a new principle, the bath, which was oval in shape, being sunk into the floor and entered by means of shallow marble steps. The walls to the height of 6 feet were covered with marble in alternate stripes of statuary white and pale green.

The Morning Room was a modern rendering of the late sixteenth-century style. The most characteristic and interesting feature was perhaps the large stone fireplace in which it was sought to reconcile the old roomy chimney-corner with modern essentials. The walls were divided by pilasters, and panelled all round to the height of 7 feet 6 inches in white wood. Over the panelling there was a painted frieze of rich colour, surmounted by a sixteenth-century ceiling.

In the Billiard Room the Elizabethan style was adopted. Here the most striking features were the panelling of the walls, the severe plaster frieze, the great oak beams, roughly adzed, resting on stone corbels, the raised lantern light with its leaded diamond panes, the recessed side passage, and the picturesque ingle-nook on a raised platform. The fireplace had a big stone opening with the depressed pointed arch, and the iron back and brickwork, familiar in the Elizabethan houses. The plaster walls were relieved by hangings of tapestry. The carved oak settees in this room were exact copies of beautiful originals at the South Kensington Museum.

Messrs. Waring and Gillow's Pavilion contained also the actual rooms of H.M.S. "Ophir," used by T.R.H. the Prince and Princess of Wales on their tour round the world. These illustrated the latest method of decorative ship-fitting.

Messrs. William Birch, Ltd., exhibited furniture made from eighteenth-century designs, such as Chippendale, Heppelwhite, Sheraton, and contemporary makers. Messrs. Mellier & Company's exhibit was French in character, and comprised some excellent reproductions of old Louis Seize cabinet-work with mountings in gilt bronze. These were quite equal to any by French firms.

#### RENAISSANCE CABINET IN CARVED ITALIAN WALNUT.

337. This Cabinet is built on the lines of the heavy Henri Deux period, and is inspired by the Lyons school, which has left its ineffaceable mark upon the world's art. It is made in Italian walnut, the wood so much employed in France during the sixteenth century. The resemblance of Italian and French carving is at once apparent. The early part of the sixteenth century was so much influenced by the Italians that many examples of the work of that period in the southern provinces of France are occasionally attributed to those artists. Towards the middle of the sixteenth century the French gave a special character to their works, not only in general design but also in the matter of detail. They were more disposed to accentuate the beauty of their carving on mouldings and panels, and in leaving the surroundings perfectly plain; the Italians, on the other hand, continued to indulge in the profusion of ornament so characteristic of their country.

EXHIBITED BY MESSRS. CH. MELLIER AND COMPANY





RENAISSANCE CABINET IN CARVED ITALIAN WALNUT

MESSRS. CH. MELLIER AND COMPANY





RIESENER COMMODO— STYLE LOUIS XVI.  
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MESSRS. CH. MELLIER AND COMPANY

#### LOUIS XVI. COMMODO REPRODUCTION

338. This Commode is the reproduction of the original in the possession of the "Moblier National" at the Louvre. It was made for Louis XVI. by Riesener, the celebrated cabinet-maker to the King, in the style peculiar to that famous craftsman. Riesener was born in 1735, and was a Frenchman only by adoption. His success was rapid. In 1768 he was received into the Paris Corporation of Cabinet-makers. As Oeben's foreman he made the famous "Bureau du Roi." The Revolution brought him to comparative poverty, and he tried in vain to sell his beautiful collection of furniture. He died a poor man in 1806. Riesener was indisputably the most consummate executant of the Louis XVI. period, both in design and workmanship. His originals now command fabulous prices at public sales.

EXHIBITED BY MESSRS. CH. MELLIER AND COMPANY



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### THE JAIN TEMPLE OF PALITANA

339. This model of the ancient Hindoo Jain Temple of Palitana is entirely carved in teak and is said to be an exact reproduction of the original. It is thirty-five feet in height, twenty feet in length, and fifteen feet in width. Sixty-five carvers were engaged upon it for a period of two years. It is built in the form of a square with a dome in the centre. Surrounding the balcony are sixteen elaborately carved columns, above which are figures carved in wood representing Hindoo, Hermitis, Sanyasis, Seers, Jagis, and religious mendicants engaged in various trades.

EXHIBITED BY MESSRS. FRANJI P. BHUMGARA AND COMPANY



DEPARTMENT OF MANUFACTURES- BRITISH SECTION, LACE AND EMBROIDERY COURT



## LACE, EMBROIDERY, TEXTILES, SILK AND COTTON FABRICS

The Committee for the collective exhibit of lace and embroidery considered it desirable that their scheme should embrace a collective display of British Laces, Embroideries, and Decorative Textiles. Their central idea was to illustrate, as far as practicable, by means of costumes, hangings, furniture, and small objects of use, the employment for definite purposes of these various textile fabrics, rather than to display merely lengths and samples of them.

The section in which the collection was arranged consisted of a double court with four side entrances. Each court was rectangular, and the cases containing the exhibits formed a continuous portico surrounding a central open space. The exterior was designed with a first regard to the suitable display of a series of twelve panel paintings, illustrating laces and embroideries in costumes from the sixteenth to the nineteenth centuries, and was an architectural composition of pilasters of the Tuscan order with panels or bays between the pilasters. The entrances were surmounted by bold curved pediments carrying the achievement of the Royal Arms of Great Britain and Ireland, and were hung with curtains. Three pairs of these were of embroidery from (1) the Royal School of Art Needlework, South Kensington; (2) the Macclesfield School of Embroidery, and (3) the embroidery works of Mr. Arthur H. Lee, of Warrington. Of the remaining two pairs, one was of printed velvet by Messrs. Turnbull and Stockdale, of Manchester, and one of woven tapestry by Mr. Arthur H. Lee, of Warrington.

The laces exhibited in the court represented all the principal categories for which Devonshire, Buckingham, Nottingham, Limerick, and Carrickmacross are noted. Of the embroideries a few were for ecclesiastical purposes: others were for domestic purposes—furniture, hangings, cushions, fans, and so forth, from the Royal Schools of Art Needlework in London and Dublin, the School of Embroidery, Macclesfield, and schools at Battersea, Birmingham, Manchester, and Plymouth, as well as from Mr. Lewis F. Day and others. Five convent schools in Ireland participated. Ladies' dresses were specially designed and made with the intention of showing various English and Irish laces and embroideries, and were arranged upon suitable life-like figures.

The exhibits of British silks, though few in number, included a wide variety of fabrics and examples of many modes of treatment. The productions of Messrs. Grout and Co. comprised silks, crapes, crêpes de chine, chiffons, voiles, and grenadines; those of Messrs. Liberty and Co., light silks chiefly for dress purposes, in pure and spun silks, plain, figured, and printed; and those of Mr. J. O. Nicholson, of Macclesfield, were chiefly rich brocades for ladies' use, and damask silks, all of pure silk, for upholstery purposes—a heavy soft quality of plain satin for dresses was a remarkable feature of the exhibit. Under the name of "The Macclesfield Embroidery School," Mr. Nicholson showed various silk fabrics with the addition of hand embroidery. Amongst the decorative weavings Messrs. Turnbull and Stockdale, of Manchester, sent specimens of delicate silks, gauzes, and crêpes, heavy brocades and damask satins, printed linens and velvets. There were other interesting examples of novel work from hand looms recently established by Miss Garnett at Windermere, Miss Phillpotts at Canterbury, and Mr. Hunter at Haslemere.



INTERIOR OF LACE AND EMBROIDERY COURT

The embroideries in silks and colours were represented by seventeen exhibitors, and chiefly amongst them was the Royal School of Art Needlework, the President of which—H.R.H. Princess Christian—assists so much with her artistic taste and knowledge. The exhibit consisted of eight articles, each of which was much admired, and a Grand Prize awarded.

# PAINTINGS ILLUSTRATIVE OF LACE AND EMBROIDERY IN COSTUME

The panelled spaces of the Lace Court were filled with paintings, each 17 feet by 4 feet, which were executed by students at British Schools of Art. These paintings illustrated phases of embroidery and lace in costume, and they were adaptations from portraits of costumed celebrities by old masters.

342. PANEL A. QUEEN ELIZABETH, by F. Zuccherò, in the collection at Chatsworth House, Derbyshire, belonging to His Grace the Duke of Devonshire, K.G., adapted by Winifred L. Stamp, School of Art, Regent Street Polytechnic, London, and illustrative of sixteenth-century lace and coloured embroidery.

343. PANEL B.—WILLIAM VAN HUYTHUYSEN, by Franz Hals, in the gallery of His Highness the Prince Liechtenstein, Vienna, adapted by Isabel Hotchkiss, School of Art, Glasgow, and illustrative of early seventeenth-century Reticella lace.

344. PANEL C.—COUNTESS OF DERBY, by Cornelius Janssens, in the Victoria and Albert Museum, South Kensington, adapted by W. A. Chase, School of Art, Regent Street Polytechnic, London, and illustrative of seventeenth-century flat pillow lace.

345. PANEL D. THE WIFE OF NICHOLAS VAN BERENSTEYN, by Franz Hals, in the Louvre, Paris, adapted by Charles Dowell, School of Art, Glasgow, and illustrative of early seventeenth-century gold-thread embroidery and Reticella lace.

346. PANEL E.—QUEEN ADELAIDE, by Sir W. Beechey, R.A., from an engraving by S. W. Reynolds in the National Art Library, Victoria and Albert Museum, South Kensington, adapted by Clara E. Sandiland, School of Art, West Bromwich, and illustrative of nineteenth-century lace appliqué on net.

347. PANEL F.—JACQUES BÉNIGNE BOSSUET, Bishop of Meaux, by Hyacinthe Rigaud y Ros, in the Louvre, Paris, adapted by Charles W. Sharpe, School of Art, Liverpool, and illustrative of pillow-made lace of the late seventeenth century.

348. PANEL G.—KING CHARLES IX., by François Clouet, in the Imperial Gallery, Vienna, adapted by W. A. Chase, School of Art, Regent Street Polytechnic, London, and illustrative of gold thread embroidery.

349. PANEL H.—A PRINCESS OF FRANCE, by Pierre Mignard, in the Museum, Niort, France, adapted by Albert W. Dodd, School of Art, Liverpool, and illustrative of rose-point Venetian needlepoint lace of the middle of the seventeenth century.





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LACE, EMBROIDERY, TEXTILES, SILK AND COTTON FABRICS

350. EVENING DRESS, with train of Devonshire pillow-made guipure and lace appliqué on net, from special designs by Mrs. Mason. This was the largest and most important exhibit of Devonshire lace, and was worked at Beer and Branscombe. The larger part of it is of sprigs, uniform as to style but varied in form, and the broad insertions and edging to the skirt are of Devonshire guipure.

EXHIBITED BY MISS AUDREY TREVELYAN

351. LENGTH OF DEVONSHIRE GUIPURE LACE, from a late seventeenth-century design. Made at Branscombe, Devon.

EXHIBITED BY MISS AUDREY TREVELYAN

352. FAN OF HONITON PILLOW-MADE LACE, made for H.R.H. the Princess of Wales, from a design by Miss Ward.

EXHIBITED BY MRS. FOWLER

REPRODUCED BY PERMISSION OF 'THE ART WORKERS' QUARTERLY'

353. PART OF A BORDER FOR AN ALTAR-CLOTH of Devonshire pillow-lace, designed by Mr. Walter Cave for the Church at the village of Sidbury.

EXHIBITED BY MRS. S. PEARSON

354. NEEDLEPOINT LACE, purchased by His Majesty the King at the Convent of Poor Clares, Kenmare, July, 1903.

EXHIBITED BY THE CONVENT OF POOR CLARES

REPRODUCED BY PERMISSION OF 'THE ART WORKERS' QUARTERLY'

355. BEDSPREAD in Irish lace and Irish crochet, one of the finest examples of its kind. It is a copy of Spanish point in handsome raised work, and received considerable attention.

EXHIBITED BY MESSRS. HAYWARDS

356. FLOUNCE of Limerick lace.

STOLE CAPE of Irish crochet lace.

EXHIBITED BY THE CONVENT OF MERCY, ST. JOSEPH'S, KINSALE

357. DOUBLE FICHU of Honiton pillow-lace, made from a design by Miss Ward, with branches of blackberries and sprays of honeysuckle.

EXHIBITED BY MRS. FOWLER

358. COLLAR of Devonshire pillow-made guipure lace, designed by Mrs. Mason.

EXHIBITED BY MRS. COLLIER

359. SILK COPE of white damask, embroidered all over with the *Te Deum* in gold thread. The orphrey is grounded with hand-work raised gold and silk embroidery, with a design of the Tree of Life bearing twelve manner of fruit and twelve figures of Saints, Cherubim, and Seraphim, which that Hymn of Praise specifies.

EXHIBITED BY THE CONVENT OF ST. KATHARINE, LONDON

360. SETTEE, covered in crewel embroidery on linen. The design consists of scrolls in fawn shades, relieved by the brighter colouring of flowers and birds.

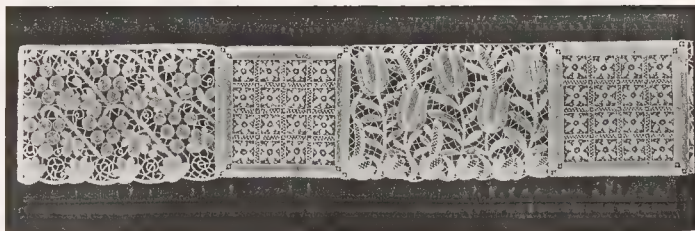
EXHIBITED BY THE ROYAL SCHOOL OF ART NEEDLEWORK

361. WALL HANGING of crewel embroidery on twilled linen, a speciality of the Royal School, in the old English style. The foliage is varied, greens with brown stems, acorns and red berries, and brightly-coloured birds. The mounds at the foot, and the quaint animals are characteristic of this style of work.

EXHIBITED BY THE ROYAL SCHOOL OF ART NEEDLEWORK



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MESSRS. HAYWARDS' IRISH LACE AND CROCHET BEDSPREAD



ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904



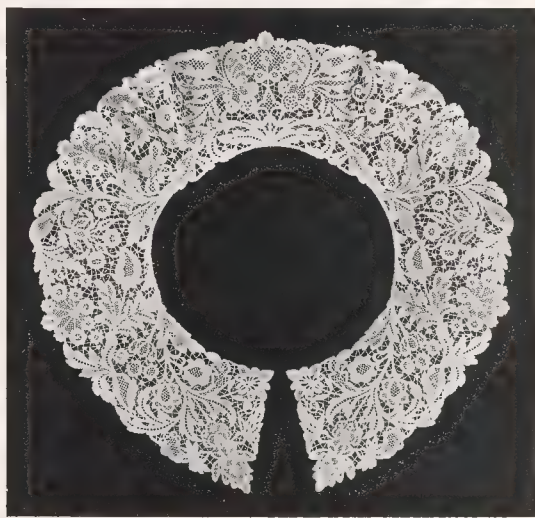
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362. A CASKET. The design represents Heaven as a building formed by an open colonnade with a golden gate and golden grill between the columns. At the gate stands St. Peter with the key of Heaven, and he is about to open the gate to a mortal who seeks admission. Around St. Peter are grouped many saints carrying celestial garments for the mortal when he shall have entered. In the higher arcades throng angels rejoicing over a repentant sinner. At one end stands the Tree of Life, whose leaves are "for the healing of the nations," and David as king and poet. At the other end is Faith, led by Hope and Charity, and Righteousness and Peace kissing each other. The lock represents the Holy Spirit as a dove.

DESIGNED BY MR. FREDERICK VIGERS

EXECUTED BY MISS MARY SYMONDS AND EXHIBITED BY MESSRS. F. AND R. VIGERS

363. ALTAR CLOTH, of embroidery and brocade, woven by Messrs. Warner. The centre of the embroidered panel represents an angel seated, holding the symbol of the Holy Trinity. The gold background is intended for the sun—Heaven. The blue surrounding denotes the atmosphere; the design of the grape-vine on it, the wine—the spiritual life. The green border is typical of the earth, upon which is the sheaf of wheat denoting the bread—the material life. The cross at the top is also placed on the earth.

DESIGNED BY MR. FREDERICK VIGERS

EXECUTED BY MISS MARY SYMONDS AND EXHIBITED BY MESSRS. F. AND R. VIGERS

364. PRINTED LINEN for curtains and other hangings. Something equivalent to the changing surface and texture of old English crewelwork is given by secondary ornamental detail within the main forms of the design, but in no way imitating needlework.

DESIGNED BY MR. LEWIS F. DAY AND EXHIBITED BY MESSRS. TURNBULL AND STOCKDALE, LIMITED

365. PRINTED TISSUE for wall hangings, with open ground to show the texture of the material.

DESIGNED BY MR. LEWIS F. DAY AND EXHIBITED BY MESSRS. TURNBULL AND STOCKDALE, LIMITED



DEPARTMENT OF MANUFACTURES—BRITISH COLLECTIVE EXHIBIT OF CERAMICS

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## CERAMICS

The Manufactures Committee of the Royal Commission sent to St. Louis a collective exhibit of Ceramics which was extremely well selected and which admirably demonstrated the present state of the Art in Great Britain. The examples of pottery and porcelain comprising the work of about twenty representative firms.

Prominent in the centre of the court were three cases of choice specimens of porcelain contributed by Messrs. Minton. These were remarkable for perfection of manufacture and artistic qualities, seen as conspicuously in the dainty teacups and saucers and dessert plates as in the masterly reproductions of "Henri Deux" ware and the unique and charming "Pâte-sur-Pâte" vases designed and decorated by Mr. L. M. Solon. Messrs. Doulton & Co. showed some china vases embellished with paintings of flowers and medallions upon coloured grounds, of which one of the richest in tint was the "Bleu de Roi." The tasteful gilding of some of the pieces was striking in its delicacy and unity of effect. The exhibit of this firm included pieces of salt-glazed coloured stoneware under the name of "Doulton ware"; of "Lambeth faience" decorated with underglaze paintings; and of "fine stoneware" or salt-glazed brown ware. Their exhibit as a whole well illustrated the chief among their finer productions from both Lambeth and Burslem. Among the newer developments in British ceramics is the "Ruskin pottery," by Mr. W. Howson Taylor, who sent a number of vases, cups, saucers, candlesticks, etc., showing diverse effects obtained by well-designed simple shapes, broken tints of colour, and variety of surface texture. These specimens were remarkable for thinness and lightness of body and a limpid, leadless glaze of fine quality. Messrs. Johnson Brothers displayed a collection of "semi-porcelain" earthenware in plain white with embossed decoration, and in printed and gilt patterns, the exhibit being marked by artistic shape, perfect finish, and good colour. Mr. C. H. Brannam contributed many examples of his "Barum ware," now becoming well known amongst the various kinds of decorative pottery. Fifty-seven pieces of pottery, designed by and executed under the direction of Mr. W. Moorcroft, were exhibited by Messrs. James Macintyre & Co. Some of these interesting pieces were decorated by outlining the design with clay, the space between the outlines being filled in with metallic oxides under the glaze. Others were decorated entirely in coloured clays, and all were distinguished by refinement in design and colour. Some tasteful decorative pottery, well designed and varied in contour form and pattern, were shown by Messrs. Wardle & Co., and the quaint shapes, decorations, and animals embodied in the pottery exhibited by the Welsh Industries Association were effective and well chosen. The Crown Staffordshire Porcelain Company sent a display of delicate and dainty porcelain comprising a great variety of pieces in white china and in china richly decorated. The modelled "Cupid" jugs and the wicker baskets were striking features of this contribution.

The display of tiles was centred by the exhibit of Messrs. Minton, Hollins and Co., consisting of a faience drinking fountain with glazed mosaic basin; a large tile panel decorated with a subject illustration of St. Louis in cloisonné coloured glazes. Embossed, enamelled, and plain white tiles were shown by Messrs. Johnson Brothers. Some specimens of British pottery were also included in the Applied Art Section (see page 259).





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## CERAMICS

### DECORATED VASE

367. A vase, with olive-green ground, ornamented with Pompeian design in coloured clays. The subject, in *Pâte-sur-Pâte* by Mr. L. M. Solon, represents an attack on the Well of Minerva, and is executed in the form of a frieze in white clay on black ground. From the Well the Birds of Wisdom issue in force, prepared to repel the attack of a mischievous troop of Cupids; these are at first put to flight, but soon take their revenge, catching and killing the owls and hanging their victims on the gallows, as shown on the reverse.

EXHIBITED BY MESSRS. MINTONS, LIMITED

### DECORATED VASE

368. A tall vase of Greek form, decorated in *Pâte-sur-Pâte* by Mr. L. M. Solon. A rocky coast is depicted stretching round the vase; a mermaid, concealed behind the drooping branches of a fir tree, draws plaintive strains from a harp, to attract the wayward mariner, and bring his skiff to shipwreck. In the distance a boat is approaching; the youth who steers has heard the alluring music, and heedless of danger, makes for the fatal spot, incited by the sweet song of the sirens who flutter around him in the form of birds with female heads.

EXHIBITED BY MESSRS. MINTONS, LIMITED

### HENRI DEUX SALT-CELLAR

369. Salt-cellar; a reproduction of Henri Deux ware (Faïence d'Oiron).

EXHIBITED BY MESSRS. MINTONS, LIMITED

### HENRI DEUX EWER

370. Ewer with snake handle; a reproduction of Henri Deux ware (Faïence d'Oiron).

EXHIBITED BY MESSRS. MINTONS, LIMITED

### THE "DANTE" VASE

371. On the front of the vase the artist, Mr. George White, has depicted a scene from Dante's "*Purgatorio*," in which Beatrice, arriving in her gryphon-drawn car on the banks of Lethes stream, addresses and rebukes the author of the poem. The car and the gryphon are understood to be emblematical of Christ and the Roman Church. On the back Dante is represented as being carried by an eagle to the regions of the sea.

On the pedestal of the vase are modelled figures representing Dante and Beatrice, Poetry and Fame, while the summit is crowned with a statuette of Jupiter, in old ivory and illuminated, as are all the accessory figures, in chased gold and silver bronzes.

EXHIBITED BY MESSRS. DOULTON AND COMPANY

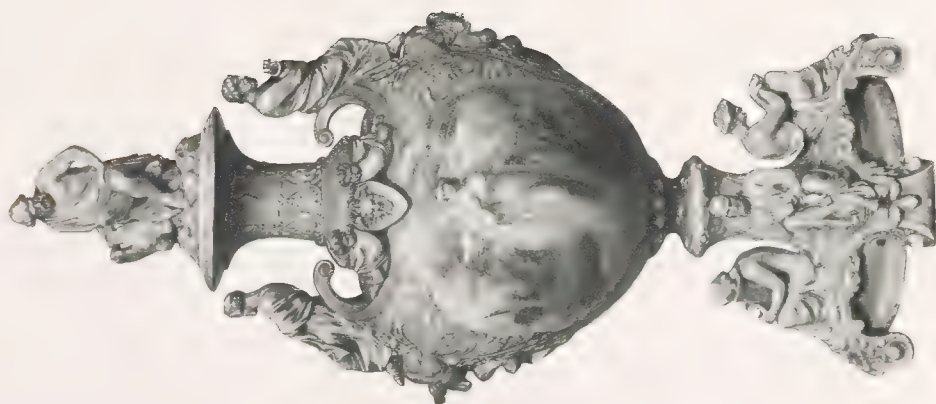
### THE "HARROWBY" BURSLEM PLATE

372. This plate shows a painted centre of a shorthorn in a landscape by Mr. Hopkins. The gilding was designed by Mr. Noke and executed by Mr. Simpson.

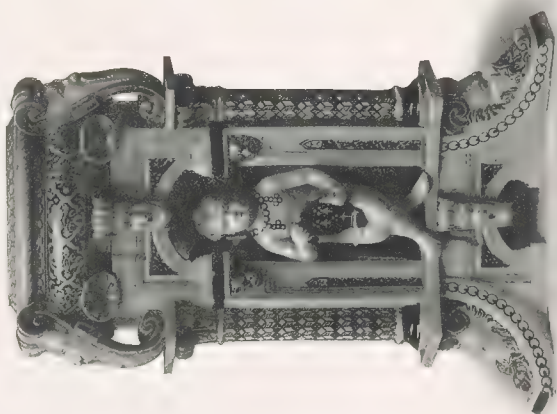
EXHIBITED BY MESSRS. DOULTON AND COMPANY



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## CERAMICS

### THE "MERMAID" BURSLEM PLATE.

373. The motive here is the mermaid ; she appears seated in a shallow inland stream, surrounded by her little ones. The water lily and scales are used as opposite adjuncts to the decoration. The modelling is in low relief by Mr. Noke, and the gilding and jewellery by Mr. Hodgkinson senior.

EXHIBITED BY MESSRS. DOULTON AND COMPANY

### DOULTON WARE FLOWER-POT.

374. "Doulton" salt-glazed stoneware with sgraffito, modelled repoussé, incised, slip, carved, or other decorations before firing.

This flower-pot was designed by Mr. F. C. Pope, and is a typical piece of Messrs. Doulton's more commercial designs, the replicas being carried out by female assistants as far as the applied ornament and colouring are concerned. The shapes themselves are "thrown" on the potter's wheel in the usual way.

EXHIBITED BY MESSRS. DOULTON AND COMPANY

### DOULTON WARE VASE.

375. This vase was also designed by Mr. F. C. Pope. The outlines were incised while the vase was still soft ; the colouring was applied when the piece was dry, but before it was sent to the kiln. In the "Doulton" ware method all the decorative work—whether modelling, etching, carving, stamping, or colouring—is done before the piece is baked, and the one firing at the high-temperature required for salt-glazing completes the effect.

EXHIBITED BY MESSRS. DOULTON AND COMPANY

### LAMBETH WARE VASE

376. This vase, in salt-glazed stoneware, was designed by Mr. M. V. Marshall. It is in "Lambeth" Faience (hand-painted under-glaze decoration). The outlines of the ornament are raised, having been laid on in soft clay while the vase was still in the unfinished state.

EXHIBITED BY MESSRS. DOULTON AND COMPANY

### GROTESQUE IN LAMBETH WARE

377. This grotesque was modelled in salt-glazed stoneware by Mr. M. V. Marshall. It has not been coloured, the stoneware being left to take its natural tint in the "salt-glaze" burning. The little details of the modelling have therefore lost none of their sharpness.

EXHIBITED BY MESSRS. DOULTON AND COMPANY

### TABLE PORCELAIN

378-9. This display included cups and saucers of various shapes, richly decorated : tea-pot, coffee-jugs and cocoa-jugs ; deep fruit-dishes, handled and unhandled sweet-dishes of various shapes ; dessert plates and dishes, tripod compots ; "Cupid" jugs and wicker-work baskets made by hand.

EXHIBITED BY THE CROWN STAFFORDSHIRE PORCELAIN COMPANY



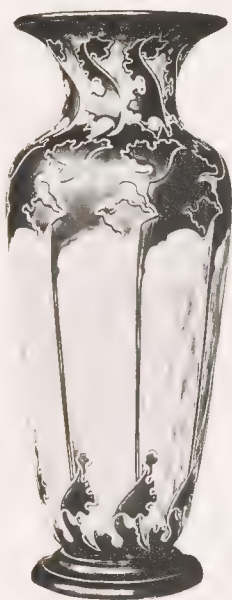
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## CERAMICS

### "RUSKIN" POTTERY

380. In the "Ruskin" Pottery Mr. Howson Taylor aims at procuring elegance of form, refinement of colouring, and purity of glaze. His exhibit included vases, butter and fruit-dishes, flower bowls, cups and saucers, biscuit jars, candlesticks, claret jugs, etc., all made on the potter's wheel. In the decoration, pattern is sometimes used but is always kept subordinate, the chief aim being the artistic treatment of oxides, etc., with leadless glazes. Combinations of blues, greens, and purple predominate, but there are also examples of peach-blow, yellows, greys, light greens, oatmeal, turquoise, and other colours. Dead glazes and new effects of transmutation glazes in addition to sang-de-bœuf, robin's egg blue resembling cloisonné enamels in pattern and colour. The articles vary in thickness, some being as light as egg-shell porcelain.

EXHIBITED BY MR. W. HOWSON TAYLOR

### EARTHENWARE TEA SERVICE

381. This shape is called the "Silver" shape, and is made in a material known as Royal semi-porcelain, in plain white, printed, and decorated. This "Silver" shape has been extremely difficult to obtain in earthenware.

EXHIBITED BY MESSRS. JOHNSON BROTHERS

### DEVONSHIRE POTTERY

382. Group of vases, jars, cups, jugs, and basins in etching and slip decoration, or with applied slip ornament or soft brush-work. The colours of the pieces here illustrated were Persian green, soft blue-grey, blue, cream and yellow.

EXHIBITED BY MR. CHAS. H. BRANNAM

### "FLORIAN" ART POTTERY

383-8. These pieces of pottery were designed by and executed under the direction of Mr. W. Moorcroft. The decoration is executed entirely by hand on the "thrown" pot; the patterns are based on Nature, though no direct reference to individual forms is made. The design is outlined in clay and coloured in metallic oxides under the glaze, or it is glazed and embellished after having been fired at a very high temperature. The pieces here illustrated were designed and coloured direct upon the moist clay by Mr. W. Moorcroft.

EXHIBITED BY MESSRS. JAMES MACINTYRE AND COMPANY

### EARTHENWARE DRINKING FOUNTAIN

389. This wall-fountain is in the Byzantine style. The basin, on two short pillars, is of strongly-modelled Acanthus foliage. Five pillars resting on the ledge of the basin carry the heavy moulded canopy above. The back is of plain blocks in a deep turquoise blue glaze. An artistic effect is obtained by the pillars, the basin and other modelled parts being smeared with underglaze colours against the rich velvety blue of the wall. Two jets of water come from the mouths of decorative lions' heads in ivory glaze. The floor is in vitreous ceramic mosaic.

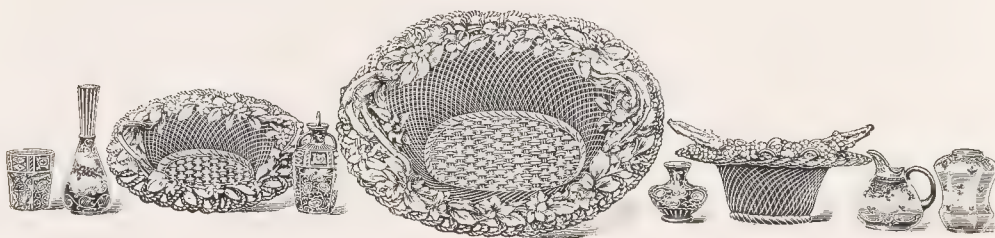
EXHIBITED BY MESSRS. MINTON, HOLLINS AND COMPANY

### WELSH POTTERY

390-2. These specimens of Welsh Pottery from Ewenny, Glamorgan, are made at the potteries which have been carried on for two or three hundred years, and are still worked in the primitive style of those periods.

EXHIBITED BY THE WELSH INDUSTRIES ASSOCIATION





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CERAMICS



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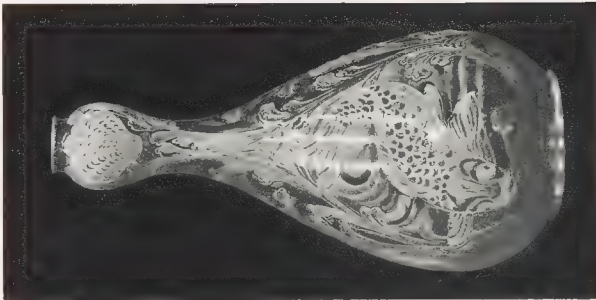
ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904



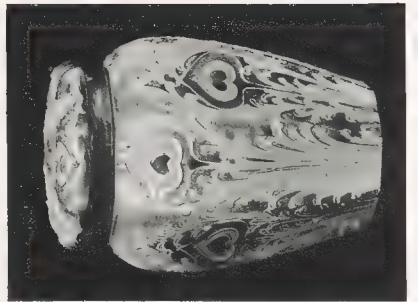
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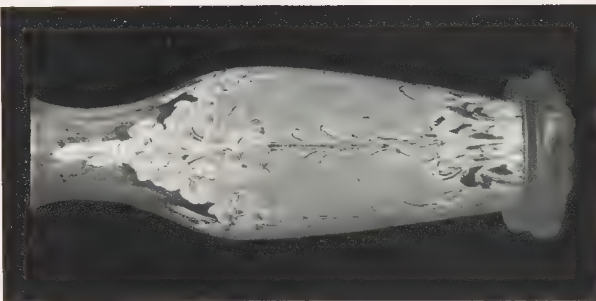
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CERAMICS



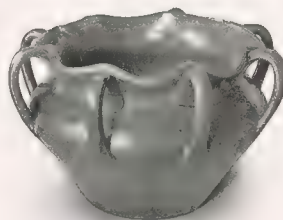
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DEPARTMENT OF LIBERAL ARTS INSTRUMENTS OF PRECISION AND ROYAL MINT EXHIBIT

## INSTRUMENTS OF PRECISION

The Official Report states that although the collective exhibit of Instruments of Precision was small, it was of a very high quality.

Sir Howard Grubb, F.R.S., the well-known designer and constructor of big telescopes, provided a centrepiece consisting of an electrically-driven equatorial telescope and a number of instruments with his ingenious and highly effective "Grubb" sight. The Echelon Spectroscope exhibited by Messrs. A. Hilger, Limited, represents the highest development of accuracy in optical construction ; the art of the optician and the daring originality of the inventor (Michelson) are in no instrument more worthily combined. The drawing instruments and theodolites of Messrs. Stanley & Company, Messrs. Davis & Son's miners' surveying instruments and their slide rules for calculating, and the optical lanterns of Messrs. Newton & Company, are in these several directions the best, or among the best, that this country produces. Fleuss has shown that mechanical engineering is capable of producing a vacuum pump equal to the most famous for perfection of result, and this was exhibited by the Pulsometer Engineering Company. The Cambridge Scientific Instrument Company, who are well known for the originality of their design and the perfect finish of all their work, exhibited a number of instruments with which their name is associated. Messrs. Aitchison & Company appeal more to the general public by providing field-glasses of original design with which they are determined to stem the attack on the British trade by continental makers. Of the calculating machines exhibited by Mr. Joseph Edmondson and Messrs. C. & E. Layton, the characteristic of the first is the original design of the circular machine, extending its scope more especially in division, and of the second is the extremely strong and substantial workmanship, and the quiet working, which specially fit it for the heavy work of insurance offices. There was one instrument, shown by Messrs. Griffin & Sons, Limited, which, for want of a proper home, found shelter among optical and other physical appliances ; this was the Chloroform Inhaler invented by Mr. A. Vernon Harcourt, F.R.S., a device by which those who administer chloroform may know precisely what proportion of chloroform and air is being inhaled, and may vary this proportion as desired. It may, therefore, with some propriety, be classed among the Instruments of Precision.

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## ROYAL MINT EXHIBIT OF COINS, MEDALS, AND SEALS

The exhibit prepared by the Deputy-Master of the Royal Mint for the Royal Commission consisted of Medals, Coins, and Seals arranged in six sections or groups to illustrate the past and present work of the Department.

### MEDALS

Medals were first awarded by the British Government for naval and military services in the early part of the nineteenth century, the Waterloo medal being the first of these decorations. In this group a display was made of the entire series of the naval and military medals with clasps and ribbons issued from 1815 to 1902. The series comprised 172 silver and bronze medals (each medal being in duplicate), and 203 clasps. In the case of the clasps a selection only was shown, as in some instances the full complement is inconveniently large for display.



ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904



ROYAL MINT EXHIBIT—MEDALS

## ROYAL MINT EXHIBIT

The Board of Trade present silver and bronze medals for gallantry and humanity in saving life. Special medals are also awarded by the same Department to foreigners for saving the lives of British subjects and for assisting British vessels in distress. Specimens of these medals in duplicate, amounting to thirty in all, were shown in this group. The series included two sets, one of which bore the effigy of Queen Victoria, and the other that of King Edward VII.

The Coronation medals of King Edward VII. were struck in the Mint in 1902, the modeller and engraver of the dies being the late Mr. G. W. De Saulles. Specimens of these medals were exhibited in this section along with a series of electrotype reproductions of the known gold Coronation medals from the time of Edward VI. This series, covering a period of more than 350 years, and including medals commemorative of thirteen coronations, contained specimens of the work of the most famous of Mint engravers, such as Nicholas Briot, Thomas Simon, J. Roettier, J. Croker, B. Pistrucci, and W. Wyon.

LENT BY THE ROYAL MINT

## COINS

Nearly the whole of the varied currency of the British Empire is struck at the Royal Mint. The exceptions are the gold coined in the Australian Branch Mints and the coins struck at the Calcutta and Bombay Mints, chiefly for British India. Duplicate specimens of the gold, silver, bronze and nickel coins of various denominations current in the British Empire were prepared and arranged in three classes, viz.—(1) Imperial Currency, (2) Colonial Currency, and (3) British Indian Currency.

After the accession of King Edward VII., new obverse dies bearing His Majesty's effigy were engraved for striking the Imperial and Colonial coins. Nearly all the 164 coins exhibited in this group bore the uncrowned bust in the case of Imperial coins, and the crowned bust in the case of Colonial coins. The exceptions were in regard of some Colonies which had not, up to the time of completing the Mint exhibit, January, 1904, applied for supplies of coin bearing the new obverse design.

LENT BY THE ROYAL MINT

## GREAT SEALS

This branch of the exhibit occupied six show-cases which contained electrotype copies of the Great Seals of England, extending from the reign of Offa, King of Mercia (A.D. 790) to the present time. Offa, whose seal begins the series, was the first king who struck pennies, a denomination of coin which has formed a characteristic item of British currency from that day to this.

The total number of seals and counterseals represented in the series was 168. These, extending over a period of eleven centuries, presented many features of historical interest, the seals in some cases having been used to attest documents associated with some of the most important epochs in the history of Great Britain and the world. They also afford at one view a unique opportunity of judging of the progress made by successive generations in the arts of design, modelling, and die-engraving. The English seals of the Middle Ages are justly admired for their delicate execution, and for the skilful manner in which minute details are introduced and subordinated to the general effect of the whole design.



ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904





# ROYAL MINT EXHIBIT



396



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396-7. A new "Great Seal" of the United Kingdom for the use of the Lord Chancellor was prepared in 1899 from designs by the late Mr. G. W. De Saulles, the Mint engraver. On the seal the Queen is represented crowned and enthroned. Full length figures of St. George and St. Michael are shown to the right and left of the Queen respectively. On the counterseal the Queen is seen in royal mantle with sceptre and orb, mounted on a palfrey to the left. Above is a scroll inscribed with the motto: "Dieu et mon droit," and with roses, thistles, and shamrocks. In the exergue is a trident between dolphins.

LENT BY THE ROYAL MINT

## OFFICIAL SEALS

On the accession of King Edward VII., the Deputy-Master of the Mint was called upon to prepare new seals for the various Home and Colonial Government Offices. Lead impressions of all the seals that were completed at the time of despatching the Mint exhibit to St. Louis were included in this group. The collection comprised ten seals for Great Britain and Ireland, and fifty-two seals for various British Colonies and Dependencies.



DEPARTMENT OF AGRICULTURE— BRITISH SECTION, EXTERIOR VIEW

## AGRICULTURE, HORTICULTURE, FORESTRY, FISH AND GAME

400-1. The principal exhibit in the department was a fine display of machinery used in the preparation of food, shown by Messrs. Joseph Baker & Sons. This included baking ovens and machinery ; also machinery for the production of confectionery, biscuits, ice-cream, and coffee and chocolate, all of which were shown in actual operation, and the cakes, ice-creams, chocolates, and confectionery were largely patronized and much appreciated by visitors to the Exhibition.

The exhibits also included a series of photographs showing typical wheat crops resulting from experiments carried out by the Lawes Agricultural Trust with a variety of manures ; photographs from the grass plant at Rothamsted showing the effect of 48 years' continued treatment with the same manures, and diagrams showing results as regards weight of the crops and their botanical composition, with specimens of grasses, clovers, and weeds, and the proportion of each in the hay-crops of 1903.

The Royal Agricultural Society of England included in their exhibit diagrams relating to the life history of the wheat plant. A series of photographs and plans of the Royal Botanic gardens at Kew were sent by the Board of Agriculture and Fisheries. Various whiskey distilleries in Great Britain and Ireland were represented.

To this Section, also, the Colonial Office contributed a collection of products from the Colony of the Gold Coast, consisting of preserved fruits, rubber, oil, etc.

Consignments of condiments were displayed from various parts of India, and a large collection of photographs from Jamaica together with samples of coffee, etc.

The British South Africa Company exhibited specimens of cotton, tobacco, native grains, fibres, and cereals.

In the department of forestry Great Britain was represented by a small but interesting exhibit of publications, maps, photographs, and working plans, sent by the Indian Government Forest Department, and by a large collection of photographs of trees growing in the British Islands contributed by Mr. H. J. Elwes, by the Royal Scottish Arboricultural Society and by Mr. C. Richardson of Stamford.

In the department devoted to fish and game was a well-prepared exhibit by the Marine Biological Association of the United Kingdom, illustrating the different stages in the growth and development of the principal food fishes of the British Islands. This exhibit received the highest possible award and has since been purchased and presented to the Fishery Commission of the United States.

Major A. St. Hill Gibbons sent a large and varied collection of stuffed heads of African game, representing hunting trophies.





DEPARTMENT OF AGRICULTURE—BRITISH SECTION, INTERIOR VIEW



BAKERY AND FOOD MACHINERY

MESSRS. JOSEPH BAKER AND SONS

400

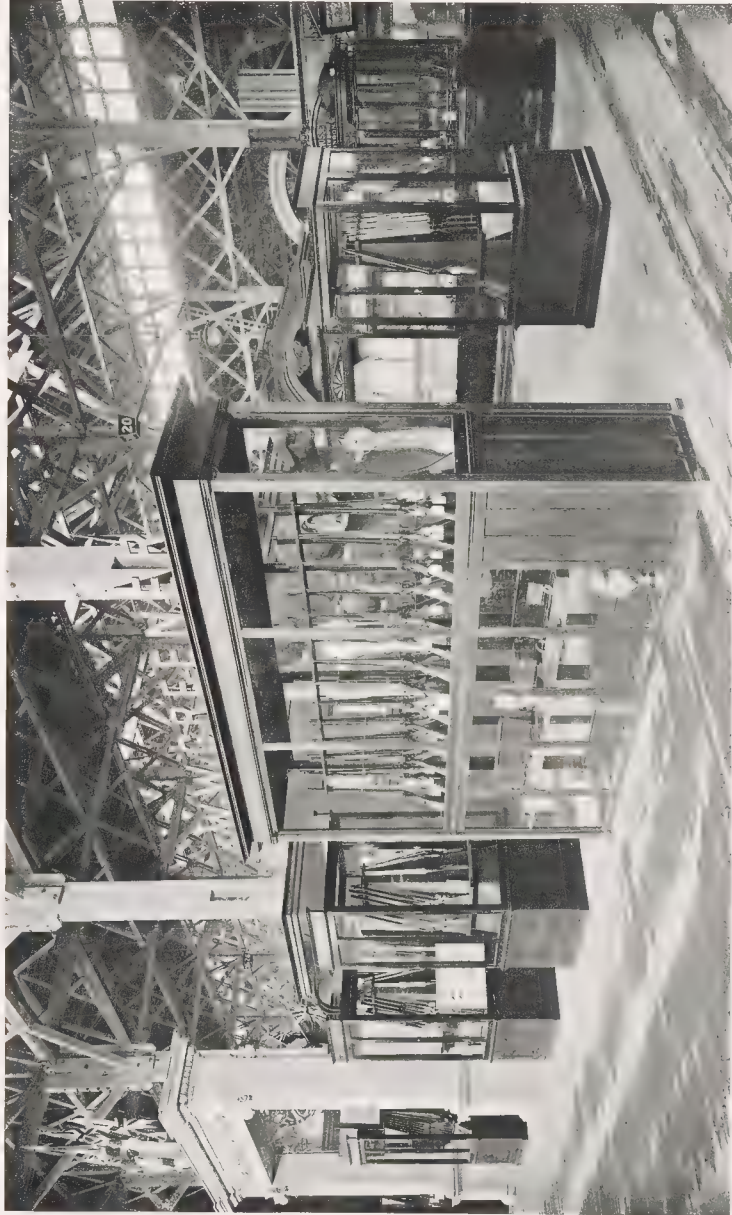


BAKERY AND FOOD MACHINERY

MESSRS. JOSEPH BAKER AND SONS

401





DEPARTMENT OF FORESTRY, FISH AND GAME—BRITISH HUNTING EQUIPMENT EXHIBIT

402



## AGRICULTURE, HORTICULTURE, FORESTRY, FISH AND GAME

### HUNTING EQUIPMENT

In this section Great Britain exhibited an exceedingly fine collection of single and double-barrelled sporting guns and rifles of the highest quality and finish, comprising guns of various weights for field, trap, and wild-fowl shooting, made on hammerless and ejector systems ; several high velocity cordite rifles of various calibres, and the latest developments in express rifles for small or large game. This section cannot but be considered as one of the best representative collections which the Royal Commission brought together, and the general impression it made upon the jurors and the public was extremely favourable.

The market for arms of such fine materials, unsurpassed workmanship, and general excellence in finish as the British sporting guns undoubtedly possess, is necessarily rigidly limited to the most wealthy sportsmen, nevertheless, ten representative firms participated in this display, and of these, three received grand prizes, one a gold medal, and five silver medals, while one was "hors concours."

### SPORTING GUNS

403-6. The arms reproduced are a "Purdey" hammerless ejector shot gun ; a similar gun, but on the makers' single trigger system ; a hammer pigeon gun, and a high velocity .450 bore cordite rifle.

EXHIBITED BY MESSRS. JAMES PURDEY AND SONS

### PREMIER GUN

407. The Premier hammer gun is a sporting pigeon gun of the very first quality. It is constructed throughout of the best materials, and is of the finest workmanship. The barrels are drilled from solid forgings, and the steel from which they are made is specially prepared. The action is fitted with Scott's rectangular cross bolt and side clips.

EXHIBITED BY THE WEBLEY AND SCOTT REVOLVER AND ARMS COMPANY

### IMPERIAL PREMIER GUN

408. The Imperial Premier hammerless side lock ejector gun is claimed by the firm to be a type of the highest possible art in gun construction ; the material and workmanship being of the finest obtainable. The action is fitted with Scott's rectangular cross bolt and side clips. The locks are of the Scott's automatic block safety pattern. The barrels are drilled from solid forgings, and the steel from which they are made is specially prepared.

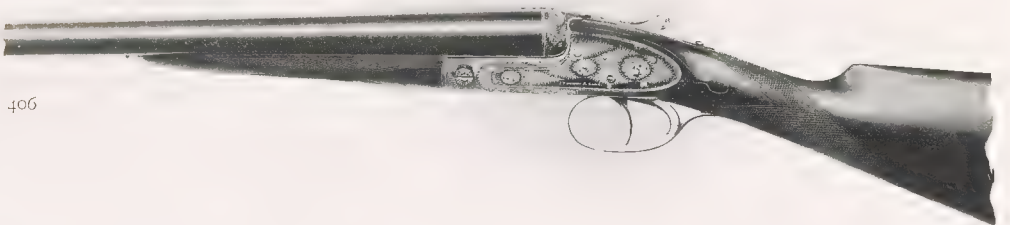
EXHIBITED BY THE WEBLEY AND SCOTT REVOLVER AND ARMS COMPANY

### THE PROPRIETARY GUN

409. The Webley and Scott Proprietary hammerless gun has been specially designed to meet the requirements of those sportsmen who desire a thoroughly trustworthy weapon and cannot pay the high prices hitherto commanded by English guns of this quality. It is made on the interchangeable principle, and is most suitable for use in districts where, in case of a breakdown, there are no facilities for repairs. The barrels are drilled from solid forgings, and the steel from which they are made is specially prepared, and every batch as received from the mill is carefully tested for tensile strength, elastic limit, and toughness.

EXHIBITED BY THE WEBLEY AND SCOTT REVOLVER AND ARMS COMPANY

ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904



HUNTING EQUIPMENT



407



409



408



ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904



## HUNTING EQUIPMENT

### SPORTING GUN

410. The presentation hammerless ejector gun, 12 bore Damascus barrels, is elaborately carved in relief with sporting scenes on action and barrels. Plain hollow ribs; half pistol hand-stock; weight 6 lbs. 10 ozs.

EXHIBITED BY MR. W. W. GREENER

### SPORTING GUN

411. The presentation hammerless ejector gun, 12 bore Damascus barrels, is elaborately carved in relief with sporting scenes on action and barrels. Plain hollow rib; half pistol hand-stock; weight 6 lbs. 10 ozs.

EXHIBITED BY MR. W. W. GREENER

### SPORTING GUN

412. The patent hammerless ejector gun, with the lockwork contained within the action body, is engraved with sporting scenes—a method of ornamentation employed by Mr. Greener.

EXHIBITED BY MR. W. W. GREENER

### ROYAL CORDITE RIFLE

413. The .375 and .450 hammerless Cordite rifle, fitted with high power telescope combines, it is claimed, the quality of workmanship and finish of the Royal hammerless gun, with perfect accuracy, great stopping power, and minimum of recoil.

EXHIBITED BY MESSRS. HOLLAND AND HOLLAND

### ROYAL EJECTOR GUN

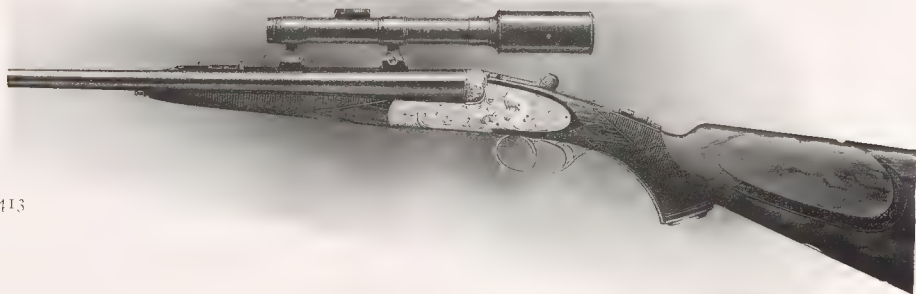
414. The Royal hammerless A.B. ejector gun is regarded by the makers as the standard model for a high-grade gun, combining simplicity of mechanism with perfect balance, workmanship, and finish. It is stated that this gun was selected by the Committee of the Museum and School of Arms, Liège, for these qualities.

EXHIBITED BY MESSRS. HOLLAND AND HOLLAND

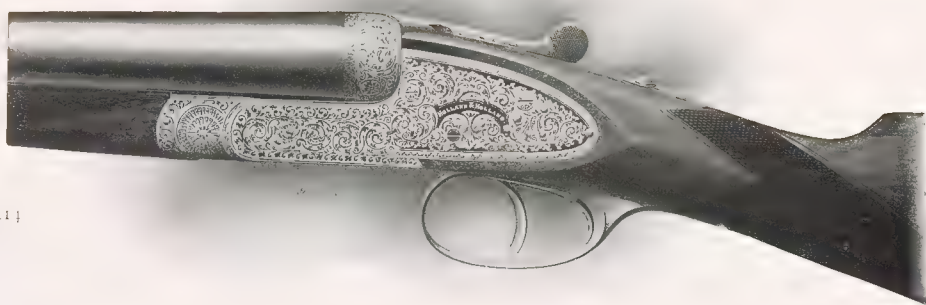
### EJECTOR "EXPRESS" RIFLE.

415. A double-barrel hammerless ejector "Express" rifle, with patent selective single trigger mechanism, for which the exhibiting firm claims that the parts, fittings, designing, and assembling are of the highest design and most accurate description, and the engraving and chasing the work of the best London artists. The safety mechanism of these weapons is perfectly balanced and adjusted for the trigger, and also with automatic blocking or intermediate catching safety sears for the tumbler. The ejector mechanism carried in the fore-end is composed of two parts only, namely, the ejecting hammer and the V main spring.

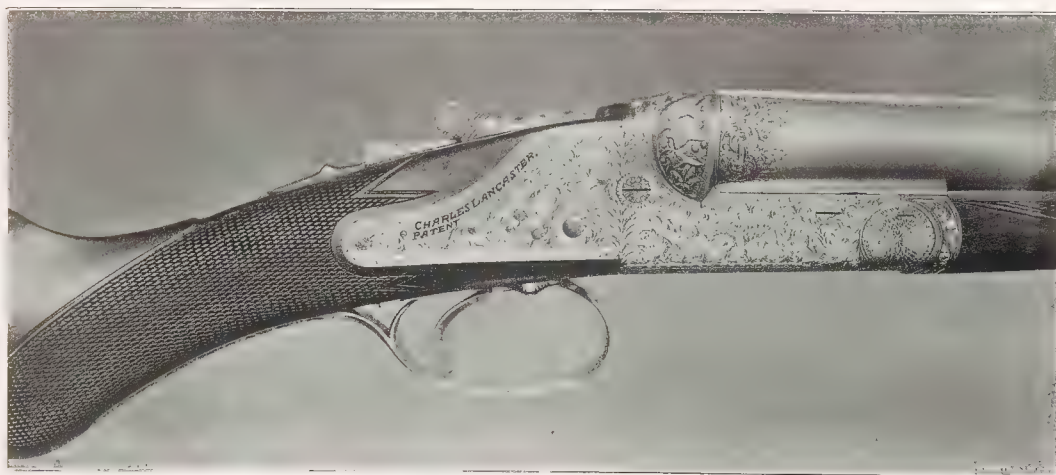
EXHIBITED BY MR. CHARLES LANCASTER



413



414



415



## CIVIL AND MILITARY ENGINEERING : MODELS, PLANS AND DESIGNS

Models of Public Works constituted the most striking feature in this group of exhibits, especially the Lighthouse Branch of maritime engineering, which was admirably represented by a set of models of lighthouses which have been erected under the direction of the Trinity House, and by models of a lightship and steam tender built for the Commissioners of Irish Lights. Harbour Works were exemplified by models showing the breakwaters carried out by the River Wear Commissioners ; and the sea wall, constructed by the Leith Harbour and Dock Commissioners, for reclaiming land for their works. Municipal Sea Works, also, were exhibited in photographs of the marine drive and sea wall, executed by the Scarborough Corporation, and by models of the sea wall carried out by the Hove Corporation.

British Docks and Harbours were very well represented by a fine picture of the long range of Liverpool Docks ; a plan of the Tilbury Docks ; charts and plans of the Port and Docks of Dublin ; a model of the Sunderland Docks ; a view of the Barry Docks ; photographs of the Cardiff Docks ; and a model of the Southampton Docks. India was represented by a plan and a chart, showing the proposed extension of the docks of Bombay.

Different types of Dredging Machines were very well illustrated.

Inland Navigation was illustrated by a fine model of the Richmond Lock, Weir, and Footbridge. A novel type of Canal Incline was shown by the plans and photographs of the Foxton Canal Incline on the Grand Junction Canal. Tidal River Improvement and Navigation, and a maritime port in connection with it, were fully portrayed by the plans and photographs of the river Clyde and Harbour of Glasgow ; and a convenient method of communication across the Clyde was shown by the model of a vehicular elevating-deck ferry steamer.

The latest novelty in Irrigation Works was well illustrated by the excellent model of the Assuan Dam across the Nile, specially prepared by Messrs. Aird & Company, the contractors for the work. This dam is of inestimable value for the summer irrigation of Egypt, by which 1,300 million cubic yards of water are stored. Indian Irrigation Works were illustrated by plans and photographs supplied by the Public Works Department, which also sent plans of Indian bridge construction.

A model of the reservoirs in course of construction in South Wales for the water-supply of Birmingham was sent, as well as a series of photographs illustrating the raised lake for the supply of Manchester from the watershed of Thirlmere, from which it is 100 miles distant.

The treatment of sewage, on an extensive scale, by the Corporation of Manchester, was indicated by diagrams showing the general arrangements of the scheme.

Examples of works carried out by County Councils and Municipalities for facilitating means of communication were provided by the model of the shield used for carrying the Blackwall Tunnel under the Thames, the model of Kew Bridge, etc.

Plans and photographs were furnished by the War Office, showing the latest types and best arrangements of barracks recently erected at important military stations in various places. A model of Ruchill Hospital was lent by the Glasgow Corporation, and a series of drawings were prepared and lent by the Liverpool Corporation, showing the most approved types of labourers' dwellings recently erected in that City.



416

416. The portion of the rock on which Smeaton's Tower at Eddystone rested having been seriously shaken and undermined by the sea, the Trinity House found it necessary to build another a little to the eastward of the existing lighthouse. The new tower was built from the designs and under the superintendence of Sir James N. Douglas, F.R.S. H.R.H. The Duke of Edinburgh, who was then Master of the Trinity House, laid the first stone on 19th August, 1879, and the last stone on 1st June, 1881; he again visited the rock and lighted the lantern on the 18th May, 1882, being the first day of its exhibition. The base is 44 feet in diameter, and the light, which is in bi-form, is 133 feet above high water spring tides, being 61 feet higher than that of the old (Smeaton) Tower.

The illustration (417) of an old lightship is from a photograph of a model in possession of the Trinity House, and represents the earliest lightships "The Nore" and "The Dudgeon." The last-named, fitted out by Robert Hamlin and David Avery, was placed near the north end of Dudgeon Shoal, Norfolk, in 1736. It is in striking contrast with the type of modern lightships at present used by the Corporation of Trinity House, also exhibited (418).



417



418





DEPARTMENT OF ELECTRICITY—BRITISH SECTION

## ELECTRICITY

The collection of instruments exhibited on the invitation of the Royal Commission, illustrated in a measure the present practice as well as the advance which has been made in recent years in Great Britain in testing, measuring, calibrating and recording electric currents, both in laboratories and in actual working. There were also apparatus and instruments, acting automatically and otherwise, showing the methods adopted for the distribution of currents. The instruments were in many cases tested by, and received the certificates of Lord Kelvin's laboratory at Glasgow or the National Physical Laboratory.

The General Post Office exhibited a set of instruments illustrating the progress made in the transmission of telegraphic messages from 1853 to the present time. There were also, in the collection, apparatus for the application of various electric currents to modern medical and other scientific purposes.

Sixteen firms contributed selections of their finest instruments. Many were original in design, and, as neither the United States nor any of the other foreign countries exhibited the same description of instruments, the British Section was a source of interest to technical and scientific visitors to the Exhibition, and was greatly appreciated. As regards galvanometers and capacity and inductance apparatus, British manufacturers appeared to be pre-eminent. In measuring instruments of precision, the Kelvin balances were found to hold first place as current standards. The British Post Office had the finest display in the Exposition relating to ordinary land telegraphy, while Messrs. Muirhead's exhibit of cable signalling and testing apparatus was unique. On the whole the British combined electrical instrument exhibit was decidedly the finest of the foreign displays in this branch, and commanded a considerable amount of public and professional attention from the fact that wherever possible the exhibits were shown in operation and explained.

### AUTOMATIC DUPLEX REPEATER SET

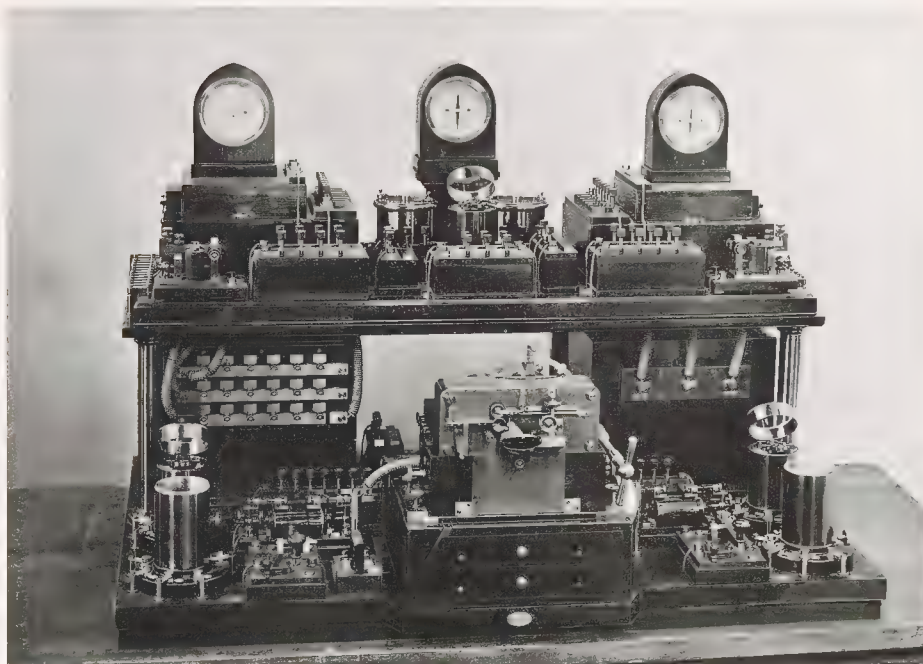
420. The Automatic Duplex Repeater Set is for transmitting in opposite directions at the same time on one wire. Duplex telegraphy was first solved in 1853 by Dr. Gintl. Automatic telegraphy was introduced by Professor Wheatstone in 1859. The Morse code was employed by making the upper line of perforations represent the dots, and the lower line the dashes. The set of apparatus exhibited represented the present form of fast speed Wheatstone Automatic with a repeater set working between the two stations. Messages are first dealt with by perforating holes in a strip of paper, which is passed through the transmitter by means of trainwork, where the perforations permit currents separated by intervals of long or short duration to be sent to the distant station. On long lines Repeaters are employed for the purpose of dividing up the electrostatic capacity and resistance of the line, and thereby obtaining an increased speed of transmission.

EXHIBITED BY THE GENERAL POST OFFICE

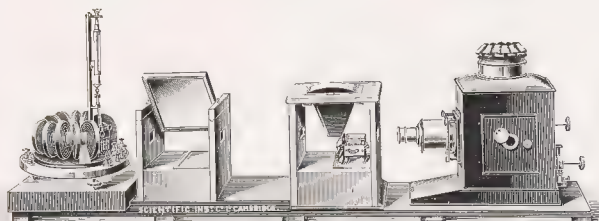
### WHIPPLE TEMPERATURE INDICATOR

421. This Temperature Indicator has been designed for use with the Callendar and Griffiths Resistance Thermometers. In these Thermometers the variations in temperature are measured by the variations in resistance of a platinum wire. The Indicator consists of a Wheatstone Bridge on which the variations in temperature of a Thermometer are balanced. The temperature readings are given directly in degrees Centigrade. The instrument is so constructed that rapidly-varying temperature may be readily followed and measured.

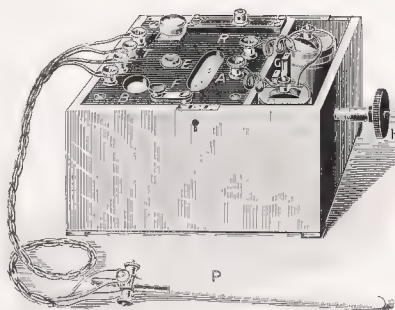
EXHIBITED BY THE CAMBRIDGE SCIENTIFIC INSTRUMENT COMPANY



420



422



421



## ELECTRICITY

### DUDELL OSCILLOGRAPH

422. This instrument consists of a highly specialised form of moving coil galvanometer. It has an extremely small periodic time (1/10,000 of a second), is perfectly dead-beat, whilst its self-induction and capacity are practically nil. The practical uses of Oscillographs are very numerous, for they will record to a high degree of accuracy the time changes in both potential differences and currents. In connection with alternate currents, the wave-forms and their phase difference can be obtained with ease, speed, and accuracy.

EXHIBITED BY THE CAMBRIDGE SCIENTIFIC INSTRUMENT COMPANY

### STANDARD POTENTIOMETER

423. The illustration represents a standard Potentiometer, suitable for making any of the ordinary electrical measurements. Fundamentally, the instrument consists of a long wire carrying a current of electricity from a constant battery. If the wire is of uniform size and quality, the potential difference between any two points is proportionate to the length of wire inserted between them. In the Crompton Potentiometer this fall of potential along the measuring wire is of a known value, and the potential differences are measured by a comparison with the electric motor force of a standard cell. Heavy currents are measured by passing them through a strip of known resistance, the fall of potential over this strip being measured on the potentiometer.

EXHIBITED BY MESSRS. CROMPTON AND COMPANY

### INSULATION DOUBLE TESTING SET

424. This Testing Set is provided with a 3-dial Wheatstone Bridge for measuring Conductor Resistances. It has 5 pairs of ratios, giving multiplying powers of 100, 10, 1, 1/10 and 1/100, thus giving a range from .01 to 100,000 ohms. The ratios, instead of having to be set each time, are so arranged that the Galvanometer Key can be depressed on any one of the 5 studs, which gives the multiplying power direct. A small 2-way switch is provided for putting the Galvanometer in circuit for testing either Insulation or Conductor Resistances.

EXHIBITED BY MESSRS. NALDER BROTHERS AND COMPANY

### PORTABLE SET FOR TESTING PERMEABILITY

425. The apparatus consists of a battery of two large dry cells, connected in series with a regulating resistance to the reversing battery key. From this key connection is made to the two terminals to which the flexible leads from the magnetising coil of the plug are joined. A small coil is joined in series with the magnetising coil which serves the double purpose of compensating for magnetic lines passing through the air space surrounding the test specimen, and of a small resistance to which the galvanometer may be connected in order to check the magnetising current. The search coil is connected to two terminals, whence its discharge passes through the reversing galvanometer key to the ballistic galvanometer.

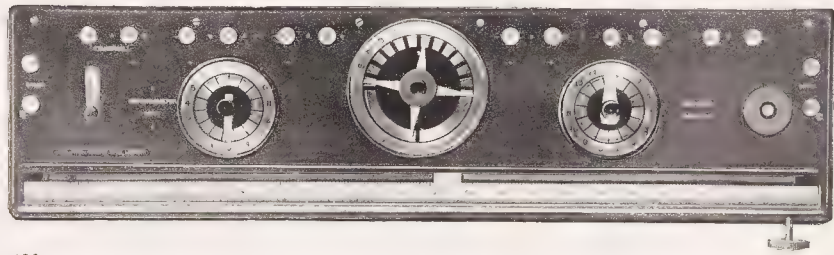
EXHIBITED BY MESSRS. NALDER BROTHERS AND COMPANY

### STANDARD RESISTANCE.

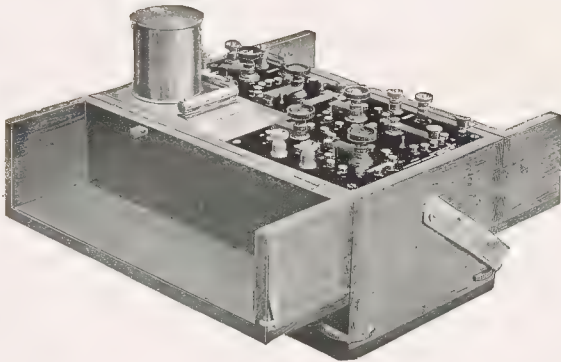
426. The illustration shows a .0002 ohm for 1,500 amperes. It is made of manganin, and has practically no temperature co-efficient. It is adjusted to be .0002 ohm between both the current and potential terminals. Its value is not affected by the amount of current passing. An accuracy of .01 % to .025 %, according to range, is guaranteed.

EXHIBITED BY MESSRS. ELLIOTT BROTHERS

ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904



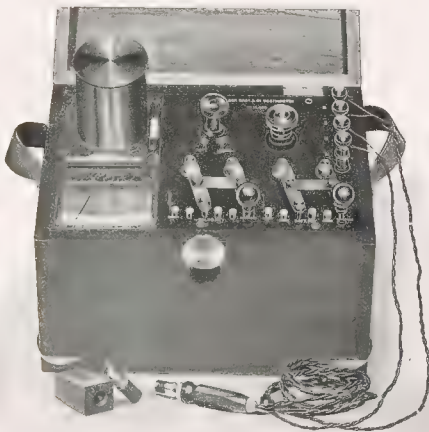
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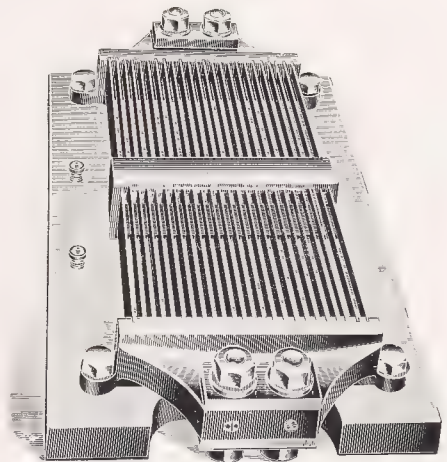
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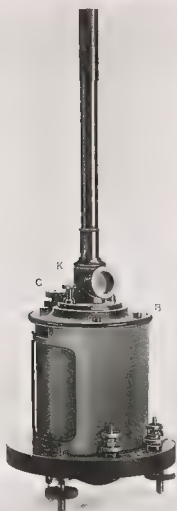
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428

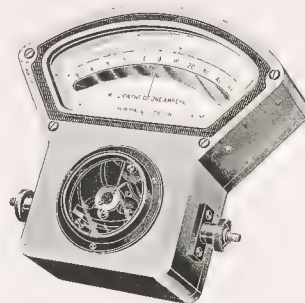


429

## PORTABLE WATTMETER

427. This instrument is for three-phase circuits, balanced or unbalanced load ; it can also be used to give the power factor of the circuit under test, and is used in connection with current transformers practically independent of frequency and wave form.

EXHIBITED BY MESSRS. ELLIOTT BROTHERS



430

## ILLUMINATED DIAL VOLTMETER

428. The instrument shown is calibrated for use with potential transformer. It can be made any range and can be used for both AC and DC circuits, any frequency and pressure. It is dead-beat, and practically free from errors due to frequency and wave form.

EXHIBITED BY MESSRS. ELLIOTT BROTHERS

## SENSITIVE D'ARSONVAL REFLECTING GALVANOMETER

429. This instrument is made with several slides so that sensibility, etc., can be altered at will by changing the slide. It is provided with a travelling clip and sliding shutter so that the interior can be examined without removing the cover. Zero is adjusted by turning a milled head at the back of the instrument and not by altering torsion or suspension.

EXHIBITED BY MESSRS. ELLIOTT BROTHERS

## SINGLE PIVOT MOVING-COIL GALVANOMETER

430. The principle of the working of this instrument is identical with that of the ordinary Moving-Coil Galvanometer, comprising a fixed magnet and pivotted coil, but the method of construction and pivotting the coil is unique, only one pivot being used. This is attached at the centre of the coil, which is of circular form. The core round which the coil moves is spherical, being constructed of two hemispheres bolted together, the jewel on which the coil pivot works being placed on the centre of the sphere. The coil is free to turn in any direction above the sphere without touching, thus enabling extremely small clearance to be used, and increasing the sensitiveness.

EXHIBITED BY MR. ROBT. W. PAUL





DEPARTMENT OF LIBERAL ARTS— BRITISH EXHIBIT OF CHEMICAL AND PHARMACEUTICAL ARTS, INTERIOR VIEW

## CHEMICAL AND PHARMACEUTICAL ARTS

In organising an exhibit which should be collectively representative of the Chemical and Pharmaceutical industries of this country, the Sub-Committee met with more complete success than they had anticipated. The exhibitors numbered more than one hundred, and the list included not only the principal chemical manufacturers, but also educational institutions and eminent men of science who contributed valuable specimens illustrative of research work. Furthermore, the loan was obtained of several highly interesting collections of antiquities relating to pharmacy.

The Committee decided, after careful consideration, that the majority of the collective exhibits should be displayed in a series of large octagonal show-cases, so constructed as to be divisible by mirrored partitions into separate sections. In certain instances portions of the collective exhibits were arranged to be placed in separate rectangular cases, and some of the exhibitors, who furnished independent exhibits, had their own show-cases. The floor-space actually occupied by the British chemical exhibits in the Liberal Arts Building was 11,830 square feet, and of wall-space 460 square feet. The exhibits were, in accordance with instructions given by the Sub-Committee, all staged in this country by the respective exhibitors in the manner in which they were intended to be shown in St. Louis, and were thus photographed. The labour which this, and the subsequent installation, involved was considerable, for there were in all about eight thousand specimens to be dealt with.

Arrangements were made to obtain information by means of interviews with leading exhibitors and technologists in Great Britain, and with the assistance of the Chairman of the London Section of the Society of Chemical Industry, the Committee embodied the particulars so furnished in a series of articles on the Alkali Industry, embracing Alkali, Sulphuric Acid, and Nitric Acid, Alum, Brimstone, Coal Tar Products, Cyanides and Prussiates, Electro-chemistry, Explosives, Nickel, Oils, Fats, Waxes, Soap and Candles, Pharmacy, Pigments and Paints, and Power Gas.

The catalogue, as issued, is a volume of 181 pages. In their preface to this catalogue the Sub-Committee remarked that a study of the contents could not fail to create astonishment at the widespread character of the exhibits, and to demonstrate that, notwithstanding the keenest competition, Great Britain still holds her own in the chemical industries of the world. It is satisfactory to know that this view was subsequently endorsed by the awards of the International Jury, and that on the recommendation of Dr. Keiser, the distinguished Professor of Chemistry at the Washington University in St. Louis, the descriptive catalogue of the British Chemical Exhibits was adopted as a text-book for the use of advanced students of technology in that institution.



DEPARTMENT OF LIBERAL ARTS—BRITISH EXHIBIT OF CHEMICAL AND PHARMACEUTICAL ARTS, EXTERIOR VIEW



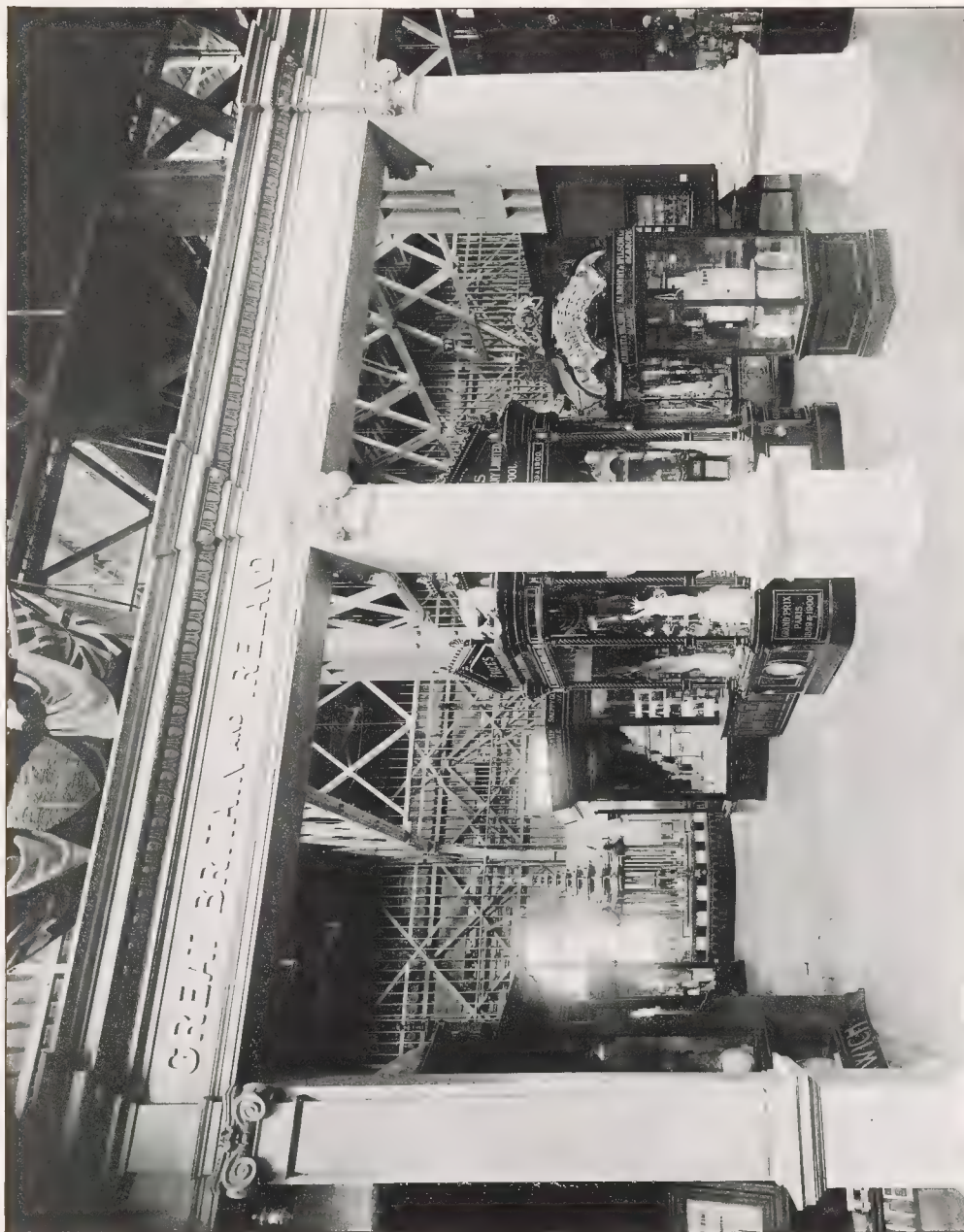
## CHEMICAL AND PHARMACEUTICAL ARTS

In thus announcing the establishment of a precedent by the successful organisation of a thoroughly representative series of exhibits of British chemical industries, mainly on the collective principle, though without the suppression of individuality, the Committee, in their report to the Liberal Arts Committee, placed on record their appreciation of the manner in which their efforts had been seconded by the leading manufacturers and others, without whose cordial and loyal support and active co-operation success would have been impossible. The Committee further stated that they considered it due to those who had thus given their valuable assistance to affirm that no such comprehensive and instructive exhibit of the industries in question had been contributed by this country to any previous exhibition abroad. This opinion also received the fullest independent confirmation.

The merits of the British chemical exhibits were effectively presented to the Jury, with the highly satisfactory results indicated by the following awards to exhibitors and collaborators :—16 Grand Prizes ; 33 Gold Medals ; 28 Silver Medals ; 24 Bronze Medals.

Physico-chemical research found important illustration in the exhibit of Sir William Ramsay and his colleagues, in which Helium, Neon, Argon, Krypton, and Xenon were presented in the conditions under which their respective properties thus far ascertained were investigated. The brilliant work of Lord Rayleigh rendered possible the isolation of these specimens. Attention was directed to the other exhibits sent by the Professors of Chemistry, the Universities and the Technical Colleges, which attracted the student and proved of value to him. In no invidious spirit is special reference made to the collection sent by the Owens College, of Manchester, including as it did the original specimens of vanadium and its compounds, isolated by its discoverer, Sir Henry Roscoe ; the original apparatus employed by Sir Edward Frankland in the production of zinc ethyl, and the series of research specimens relating to the colour industry illustrating the life-work of that patient investigator, Edward Schunck. The collection of antiquities relating to pharmacy and chemistry, which was brought together from all parts of England, constituted a unique display.

The Committee considered that it would give exceptional distinction to the group of exhibits in which they were interested, and materially raise the level, if an exhibit could be obtained illustrative of the important part taken by illustrious British men of science in low temperature investigations, embracing as well a practical demonstration of the remarkable achievements of Sir James Dewar in the liquefaction and solidification of hydrogen, and of the research work carried out by him in the laboratory of the Royal Institution in connection therewith. Sir James Dewar was accordingly approached on the subject by the Chairman of the Committee, and agreed to give his assistance in carrying out the project. The Sub-Committee then sought and obtained authority to arrange on behalf of the Royal Commission for the purchase of a complete working plant, similar to that employed at the Royal Institution, to be constructed under the direction of Sir James Dewar.

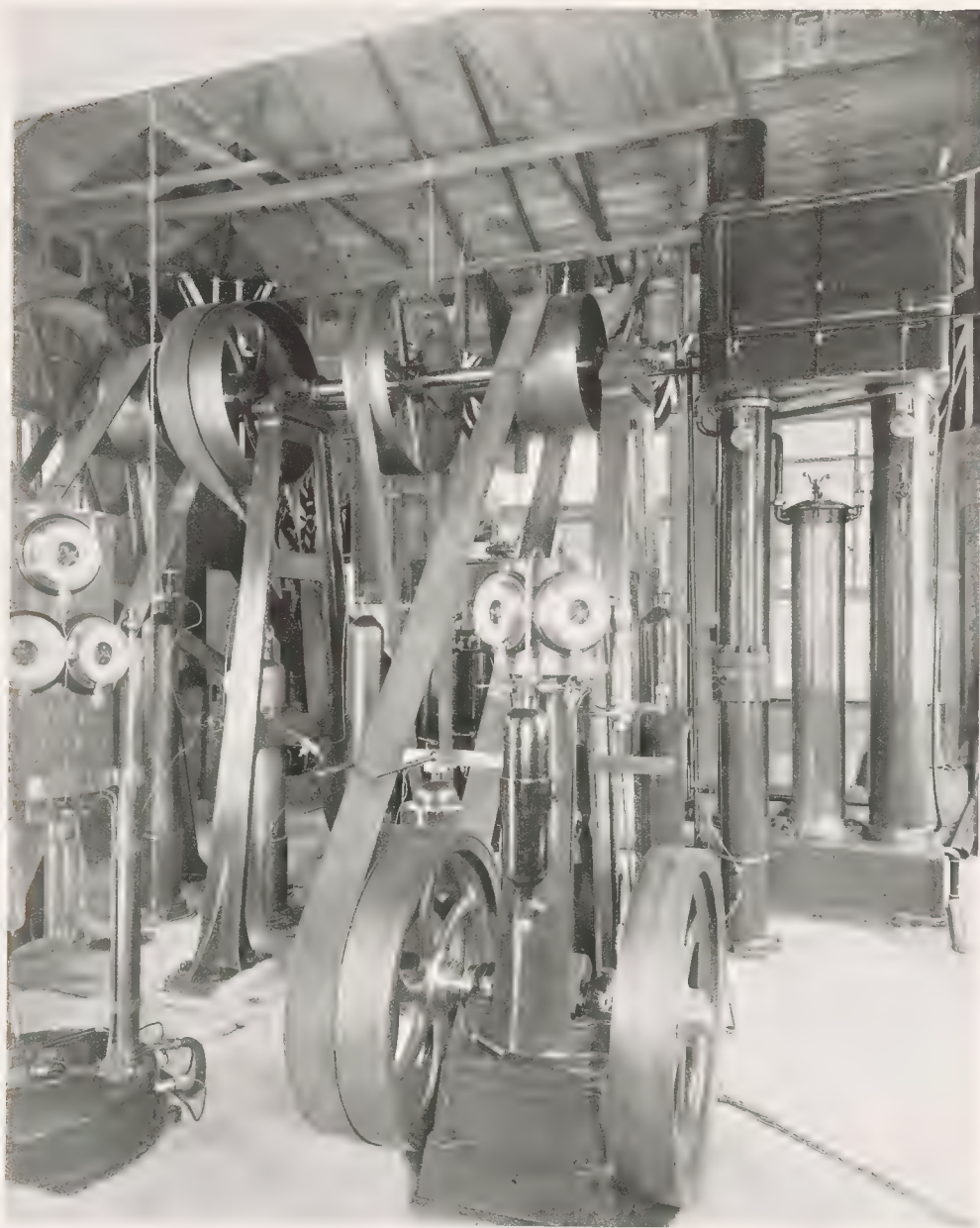


DEPARTMENT OF LIBERAL ARTS—BRITISH EXHIBIT OF CHEMICAL AND PHARMACEUTICAL ARTS, EXTERIOR VIEW



DEPARTMENT OF LIBERAL ARTS—BRITISH EXHIBIT OF CHEMICAL AND PHARMACEUTICAL ARTS, INTERIOR VIEW





SIR JAMES DEWAR'S LOW-TEMPERATURE RESEARCH EXHIBIT

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## LOW-TEMPERATURE RESEARCH EXHIBIT

435. The complete plant in operation, as employed by Professor Sir JAMES DEWAR, M.A., LL.D., D.Sc., F.R.S., at the Royal Institution, London, in the production of liquid and solid hydrogen, was constructed for the Royal Commission by Messrs. Lennox, Benton & Reynolds, Limited, London, S.W.

For the installation of the low-temperature exhibit a special building, with a floor area of 450 square feet, was erected, and on the recommendation of Sir James Dewar a scientific manager of this exhibit was appointed with a view to his giving public demonstrations of the properties of matter at temperatures approaching the absolute zero, during the period of the exhibition. From the time that the plant was put into operation there was not throughout the whole period of the exhibition the slightest hitch or interruption in working the plant. Twice a week the building was thrown open to the public, and the machinery shown in action, the liquid air collected during this time being used for a continuous series of popular experiments. The manufacture of liquid hydrogen was also carried on twice a week, and during the course of the exhibition a series of lectures and experimental demonstrations was given, the following being some of the principal subjects dealt with:—

Classical researches of Faraday, Joule, and Thomson. Modern researches of Sir James Dewar and others. The production of low temperatures: methods and apparatus. Effect of low temperatures on the physical properties of matter and on chemical reactions. Electric and magnetic properties at low temperatures. Liquid hydrogen. Uses of liquid gases in the laboratory.

Some eighty of these lectures and demonstrations were given, and this feature of the exhibition proved to be as attractive as it was novel. In the first place, a number of experiments were performed which were made the theme of a short exposition of the results obtained. This was worded in such a manner as to be easily understood by those who had had no technical education. A scientific lecture followed dealing on each occasion with some new branch of the subject. The lectures were illustrated by diagrams and lantern slides, in addition to experiments. Only the quantity of liquid hydrogen required for the lectures was prepared, usually about one or two litres, at each operation. On the few occasions, however, when much larger quantities were required, the desired amount was obtained without difficulty, the plant having a yield far in excess of the output capacity of any previously-constructed apparatus. This plant, described in the catalogue of the British Chemical Section, was purchased from the Royal Commission by the Bureau of Standards of the United States Government, and is now installed at Washington.

The American members of the Jury considered it as a great compliment to their nation that the British Commission should have gone to the great expense and trouble of exhibiting this plant, and of providing lectures and demonstrations in connection with it.



DEPARTMENT OF LIBERAL ARTS—BRITISH EXHIBIT OF GEOGRAPHY AND EXPLORATION



## MAPS, GEOGRAPHY, AND EXPLORATION

The object of the exhibit was to give a general idea of the work being done by Great Britain at home and abroad in Geography, Topography, and Exploration.

The Ordnance Survey exhibit comprised specimens of the different maps issued by the Survey on scales of one inch to the mile and on the scales of one inch to two, four and ten miles respectively, also of town plans on the scales of six inches to the mile,  $\frac{1}{5000}$ ,  $\frac{1}{25000}$ , and five feet to the mile. These were highly commended by the Jury.

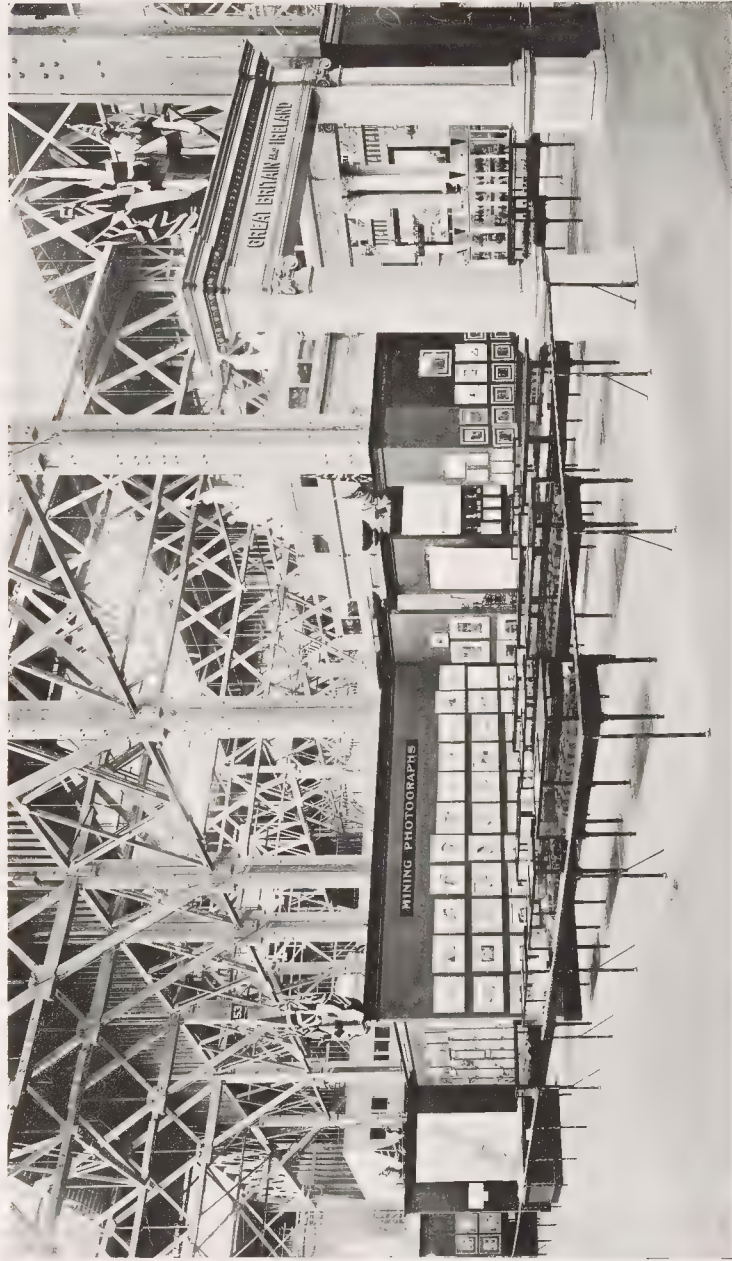
The Intelligence Division of the War Office sent maps illustrating the work done by the War Office in collecting information respecting unsurveyed or partially surveyed countries, especially with a view to past or prospective campaigns, and for assistance in the delimitations of international boundaries in countries the geographical features of which are little known or entirely unexplored. Maps were exhibited illustrative of the Anglo-French boundary in West Africa, the Anglo-German boundary between Lakes Nyasa and Tanganyika, the territory of Uganda, the Egyptian Soudan, etc.

The Hydrographical Department of the Admiralty exhibited a very choice selection of specimens of original and published charts, also a few of the special types of instruments in use in the British Hydrographic Service. The Royal Observatory exhibit was composed of photographs of the Observatory and of the telescopes and other instruments used for astronomical work; also photographs of the astrographic chart of the sun, eclipses, etc. The Survey of India collection included a series of maps illustrative of the work of the Survey Department in Geography and Topography, in the measurement of arcs of longitude and the preparation of tidal tables.

The Royal Geographical Society lent an excellent collection of maps published during recent years of all parts of the world; of photographs illustrating the progress of exploration conducted by persons connected with the Society, and of works of travel and discovery recently published by them. The exhibit included a collection of instruments for the use of travellers and geographical surveyors, made by Messrs. Cary Porter, Limited.

The collection lent by the Palestine Exploration Fund was fully illustrative of the work of exploration in Palestine carried out by the Society since its foundation. It included large and small scale maps of the country and the raised maps made by Mr. Armstrong, the Secretary, in a scale of three-eighths of an inch to the mile. A complete set of the publications of the Fund and photographs of recent explorations were also shown. The Egypt Exploration Fund exhibit included drawings and photographs illustrative of recent exploration in Egypt and a collection of publications of the Society. The Cretan Exploration Fund exhibited an excellent collection of photographs of the Palace of Knossos in Crete, recently excavated by the Society, as well as photographs of tablets and other interesting objects found during the progress of the work.

British commercial cartography was well represented by the exhibits of Messrs. Bartholomew, Stanford, and W. & A. K. Johnston. Messrs. John Bartholomew's exhibit comprised a number of well-executed maps and atlases illustrating the geology of England and Wales, the botany, glaciation, vegetation, orography, and geology of Scotland; a survey atlas of England and Wales; an atlas of Scotland, and a meteorological atlas, also physical and political maps of Africa and the Nile Basin. Messrs. Stanford had a very extensive collection of their well-known maps and publications. Messrs. W. & A. K. Johnston showed a collection of wall maps, atlases, and educational appliances.



DEPARTMENT OF MINES AND METALLURGY—BRITISH SECTION, INTERIOR VIEW  
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## MINES AND METALLURGY.

In the British Section the principal portion of the space was occupied by the official contributions of the Home Office and Board of Education. The first of these included a collection of minerals illustrating the products of the principal mines of the United Kingdom, supplied by about 200 different contributors, comprising 700 specimens; a complete set of the statistical publications of the Mining Department of the Home Office, and a series of photographs of underground workings, mostly by Mr. Williams. Those relating to Metal Mines were the work of Mr. J. C. Burrows. Mr. H. W. Hughes's photographs of South Staffordshire coal mining formed an independent exhibit. The Board of Education contributed a large and detailed series of Maps showing the present state of the Geological Survey in the three kingdoms, together with some new models of the Isle of Purbeck and the Assynt district in Scotland, and the well-known Geological model of London from the Jermyn Street Museum. The Metallurgical exhibits were confined to two excellent collections of best Yorkshire Iron by the Monkbridge and Farnley Companies of Leeds, and the other representing Shropshire and Derbyshire by the Lilleshall and Sheepbridge Companies. The Lilleshall company also sent drawings of blowing engines and other large iron-making machinery. Marbles and other ornamental and building stones formed principal features in the collection of Irish Mineral products sent by the Department of Agriculture in Ireland, and two interesting examples of the re-opening of quarries of historical renown were furnished by the Harehope Mining Company of Durham, and the Verde Antico Marble Company, the former with the dark-coloured Frosterly Marble, and the latter with the Verde Antico Breccia of Thessaly from the quarries discovered by Mr. William Brindley.

The Home Office Collective Exhibit was arranged under 5 heads, namely, (1) minerals, (2) maps and diagrams, (3) reports and statistics, (4) mining and quarrying photographs, and (5) safety lamps.

The samples of coal consisted of various kinds used for steam, manufacturing, gas-making, and household purposes, and the iron ores comprised samples of hæmatitic, clay, and blackband varieties. Amongst the metallic ores specimens of gold, lead, manganese, tin, and zinc, some of these in both the raw and dressed state, were to be seen. The oil shale was accompanied by products derived from distillation. Rock salt and manufactured salt were shown, and the collection also included other kinds of minerals such as arsenic, barytes, gypsum, various sorts of clay, slate, and building and ornamental stones.

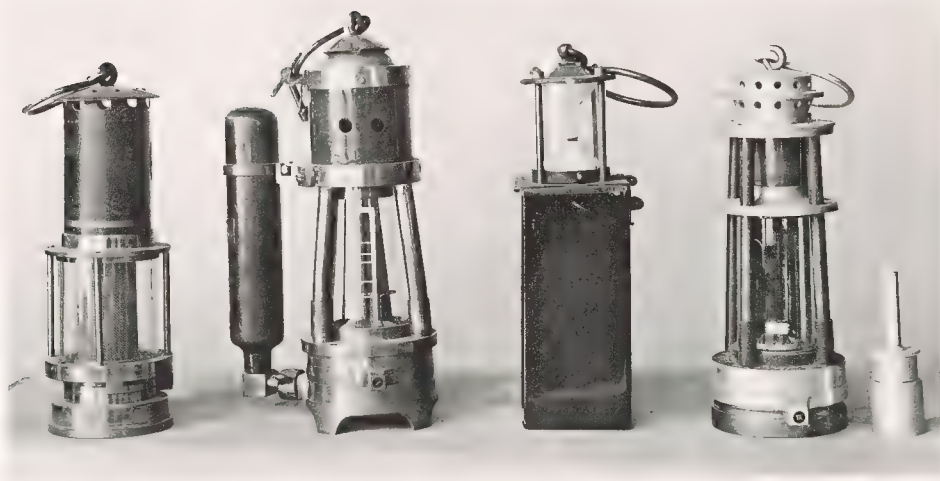
A large map was prepared indicating the localities of the principal mineral deposits which are being worked, and three diagrams were exhibited showing respectively the progress made in the output of coal and iron-ore, the number of persons employed, and the number of fatalities from accidents amongst miners during the last 30 years (1874-1903). At the present time the annual output of coal in the United Kingdom exceeds 230 million tons, and the total value of minerals raised exceeds one hundred million pounds sterling, the value of the coal alone being roughly about 90 per cent. of this sum. The mines and quarries give employment to nearly one million persons annually, and the death rate from accidents amongst the miners (of whom 871,889 were employed in 1903) was 1·258 per 1,000.





DEPARTMENT OF MINES AND METALLURGY—COLLECTION OF IRISH MINERALS, ETC.

## MINES AND METALLURGY



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The areas of the various coalfields were likewise illustrated by maps, and the output of the principal minerals according to counties by a series of shaded maps—showing the output at Durham to be 35 million tons, Glamorgan 29 million tons, Yorkshire 28 million tons, and Lancaster 24 million tons, and also that the bulk of the  $13\frac{1}{2}$  million tons of iron ore raised in 1903 was obtained from the counties of York, Lincoln, Northampton, and Cumberland.

The Reports and Statistics consisted of the annual publications prepared by the Inspectors of Mines and the Mining Statistics Branch of the Home Office respectively, which are presented to Parliament. These contain statistics, details of accidents, prosecutions, and matters of general interest relating to Mining and Quarrying in the respective districts. The Publications included a volume devoted to a comparison between the statistics of the British Colonies and foreign countries.

The Mining photographs formed an interesting part of the exhibit, as they enabled the visitor to see how coal-cutting machinery is worked in the collieries, and the method adopted for "drawing timber" after the coal has been removed. The quarrying industry was illustrated by photographs of clay, stone, and slate workings in this country.

439. The collection of safety-lamps consisted of the kinds most generally in use in British mines, and included five specially adapted for gas testing. Each was accompanied by a drawing showing a section of the particular lamp.



DEPARTMENT OF TRANSPORT (LAND)—LONDON AND NORTH WESTERN RAILWAY EXHIBIT

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## TRANSPORT (LAND)

In the section devoted to Land Transport, two of our leading Railway Companies, the London and North Western and the East Coast Joint Railways, made an important display. Special mention may be made of the exhibit by the former Company, which included a complete length of the permanent way in use on their system; this, being entirely different to anything in use on the American railways, created considerable attention. The same Company also exhibited the Saloon carriage in the use of Queen Adelaide in 1842, as well as models of the King's saloon, and, in conjunction with the Caledonian Company, the sleeping saloon in use on the West Coast Joint Railways, together with other models and photographs of interest.

### NEW ROYAL SALOON CARRIAGES (1903)

441. The London and North Western Railway Company claim that their Royal Train represents the highest perfection yet attained in railway carriage building in England. The guiding idea has been to offer the Royal travellers apartments which shall, as far as possible, make them forget they are in a train—a delusion which easy running on a good track materially assists. Another point has been to secure a type of decoration in the best taste, with all gaudiness carefully avoided. In the Royal train there is a coach specially designed for the King, and another for the Queen, and six carriages for their suites, with communication throughout.

BUILT AND EXHIBITED BY THE LONDON AND NORTH WESTERN RAILWAY COMPANY

### THE KING'S CAR

442. The Saloon designed for His Majesty comprises a smoking room, day compartment, and bed and dressing rooms. These are all fitted with electric heaters, so adjusted, that each room can be heated to any temperature desired. For hot weather electric fans help to moderate the temperature, and the windows are fitted with dust-proof ventilators. Portable electric lamps are also provided.

BUILT AND EXHIBITED BY THE LONDON AND NORTH WESTERN RAILWAY COMPANY

### THE QUEEN'S CAR

443. The Saloon provided for the Queen is more dainty in its decoration. The sofas and chairs, the writing tables, the curtains and carpets resemble a boudoir in Buckingham Palace. Accommodation is also provided for H.R.H. the Princess Victoria.

At the end of each Saloon is the Attendant's compartment, fitted with a seat that can be turned into a bed for night journeys. The compartment is fitted with electrical appliances for cooking, and each saloon is supplied with electric plugs to connect with heaters for various purposes.

BUILT AND EXHIBITED BY THE LONDON AND NORTH WESTERN RAILWAY COMPANY

ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904



NEW ROYAL SALOON CARRIAGES (1903)

441



SMOKING ROOM IN THE KING'S CAR

442



SITTING ROOM IN THE QUEEN'S CAR

443

## TRANSPORT (SEA)

In the Section illustrating Sea Transport, His Royal Highness the Prince of Wales was graciously pleased to lend two beautiful models, H.M.S. "Albion" and the R.M.S.S. "Ophir," which were placed at the entrance to the section and were of great interest to visitors. The Cunard Steamship Company contributed a large and most important collection of models of vessels of their fleet from its formation, up to and including the ships in course of construction for the Company, illustrating the development of ocean passenger travel. This exhibit was the largest and most complete of any display in the Marine Department of the Exhibition. Other steamship companies made important exhibits, namely The Anchor Line, The City of Dublin Steam Packet Company, Messrs. Thos. Cook & Son, The White Star Line, The Pacific Steam Navigation Company, and The Union-Castle Mail Steamship Company.

### MODEL OF THE ROYAL MAIL S.S. "OPHIR"

445. The "Ophir" was launched on April 11th, 1891, from the yard of Messrs. Napier & Sons, Govan. Her dimensions are—Length between perpendiculars, 465 feet; breadth, 53 feet 6 inches; depth, 37 feet; gross tonnage, 6,910; indicated horse-power, 10,000; speed, 18 knots. She was built, under Lloyd's special survey, and to Admiralty's requirements for an armed cruiser, to the order of the Orient Steam Navigation Company for the company's Royal Mail service between London and Australia. She was the first twin-screw steamer to run between this country and the Antipodes. Unusually good quarters are provided for the third-class passengers, and state-rooms and beautifully finished public rooms are provided for the first and second-class passengers. The ship was selected to be used as a Royal Yacht for the Prince and Princess of Wales when visiting Australia and the Colonies.

EXHIBITED BY H.R.H. THE PRINCE OF WALES, PRESIDENT OF THE ROYAL COMMISSION

### MODEL OF THE S.S. "BRITANNIA"

446. The Cunard Steamship Service, under which the mails have been carried between the United States and England for 65 years, was inaugurated on Independence Day, July 4th, 1840, when the "Britannia," the pioneer vessel of the Cunard fleet, sailed from Liverpool for Boston, *via* Halifax. This vessel was a paddle steamer, built of wood and propelled by engines which developed 750 horse-power. Dimensions: 207 feet long, 34 feet 4 inches broad, 24 feet 4 inches deep; speed,  $8\frac{1}{2}$  knots; gross tonnage, 1,154. The "Britannia" was then the finest steamship in existence, and her advent evoked much enthusiasm both in England and America. In the winter of 1846 she was ice-bound in Boston Harbour, and American citizens showed their sympathy with Cunard enterprise by cutting a canal through the ice to enable her to reach the open sea. Between the "Britannia" and the "Caronia" is a gap of 65 years.

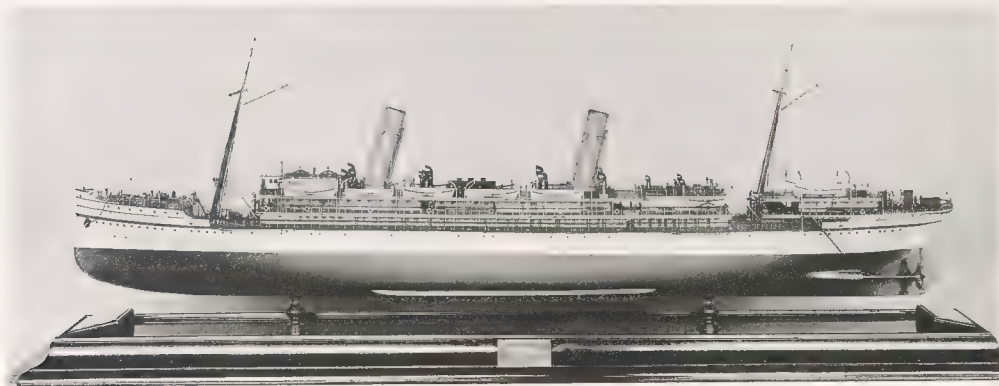
EXHIBITED BY THE CUNARD STEAMSHIP COMPANY





DEPARTMENT OF TRANSPORT (SEA)—BRITISH SECTION, INTERIOR VIEW

TRANSPORT (SEA)



THE S.S. "OPHIR"  
445



THE S.S. "BRITANNIA"  
446



THE S.S. "CARONIA"

447



THE S.S. "CARMANIA" WITH THE S.S. "BRITANNIA"

448



## TRANSPORT (SEA)

### MODEL OF THE S.S. "CARONIA"

447. The "Caronia" is a twin-screw steamer 675 feet long and 19,593 tons gross tonnage. She is 72 feet 6 inches broad and 52 feet 9 inches deep, and 21,000 horse-power. She was built in 1904, and is constructed of steel, with quadruple expansion engines, and is the fastest ship of her size. Her state-rooms and saloons are specially commodious and comfortable, while the arrangements for third-class passengers mark a decided advance in the direction of comfort over previous vessels. The "Caronia" is fitted with the Stone-Lloyd safety bulkhead doors, by means of which the 25 passages through the bulkheads, on and below the water-line, can be closed from the bridge in a quarter of a minute. Though not so fast as the "Campania" and "Lucania," the "Caronia" can maintain an average sea speed of 18 knots.

EXHIBITED BY THE CUNARD STEAMSHIP COMPANY

### MODEL OF THE S.S. "CARMANIA"

448. The "Carmania," a ship of the same size as the "Caronia," 19,524 tons gross, with a length of 675 feet, beam 72 feet 6 inches, and a depth of 52 feet 9 inches, has recently been launched, and is propelled by turbine engines. She is a triple-screw steamer, 21,000 horse-power, and, like the "Caronia," her internal arrangements mark a new departure in ocean travel. Her alley-ways and state-rooms are unusually spacious, while in addition to a very large dining saloon, smoking room, music and drawing room, the vessel has a lounge. A special feature has been made on the "Caronia" and "Carmania" of ventilation and sanitation. The "Carmania" is equipped with the long-distance installation of wireless telegraphy, which will enable her to receive messages during the whole of the Atlantic voyage. She is also fitted with the Stone-Lloyd safety bulkhead doors by which the vessel should be rendered practically unsinkable.

In the left corner of the picture of the "Carmania," the "Britannia" is shown, forming a comparison between the first and the last ship built by the Cunard Company.

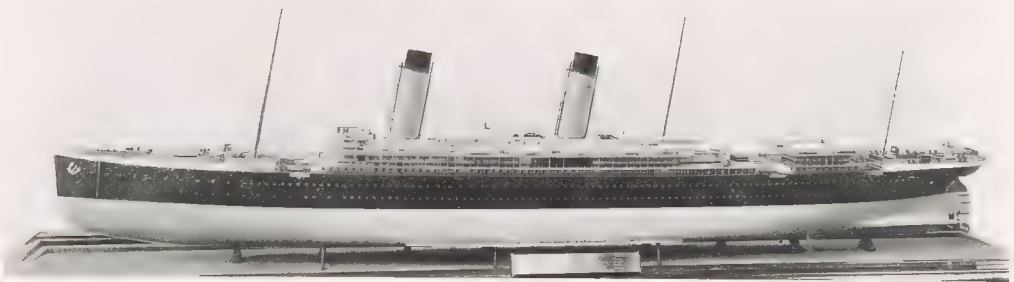
EXHIBITED BY THE CUNARD STEAMSHIP COMPANY

ROYAL COMMISSION, ST. LOUIS INTERNATIONAL EXHIBITION, 1904



THE S.S. "ULSTER," "MUNSTER," "LEINSTER," AND "CONNAUGHT"

449



THE S.S. "OCEANIC"

450

#### TRANSPORT (SEA)

### MODEL OF THE S.S. "ULSTER," "MUNSTER," "LEINSTER," AND "CONNAUGHT"

449. The City of Dublin Steam Packet Company was established in 1823, and is the oldest steamship company in Great Britain and Ireland. It exhibited a model of the four twin-screw Mail Steamers, "Ulster," "Leinster," "Munster," and "Connaught," which are employed under contract with His Majesty's Government in carrying the Mail Service between England and Ireland. The particulars of these vessels are as follows: length, 373 feet; beam, 41 feet 6 inches; gross tonnage, 2,641. Their engines are twin-screw, with boilers of the most improved description, indicating 9,000 horse-power, which attain a speed of 24 knots. The vessels are flush decked, with reading saloon, ladies' drawing room, and smoking room. First-class accommodation is all amidships, and there is excellent accommodation for second-class passengers. The ships are lighted with electricity, and are fitted in the most complete manner and supplied with the most improved lavatories and baths. They also have large and commodious marine post-offices capable of accommodating 40 sorters.

EXHIBITED BY THE CITY OF DUBLIN STEAM PACKET COMPANY

### MODEL OF THE S.S. "OCEANIC"

450. Prior to the launch of the "Oceanic" the "Great Eastern" held the record as the largest ship ever built; but the "Oceanic," in several respects, notably in length and weight of hull, surpasses that ill-fated leviathan. The "Great Eastern" was 679 feet in length; the "Oceanic" is 704 feet 6 inches. The "Oceanic" is an exceptionally stiffly-built ship, possessing seven decks—orlop, lower orlop, lower, middle, upper, promenade, and boat decks—all of steel. In external lines she resembles the "Teutonic," and she carries three masts instead of two. The gross tonnage of the "Oceanic" is 17,274; displacement, 30,100 tons; length over all, 704 feet 6 inches, 68 feet beam, by 49 feet 6 inches moulded depth. The extreme load-draught is about 32 feet. There are fifteen boilers (twelve double and three single-ended) of about 1,100 tons total weight, and 96 furnaces. The engines are triple expansion, four cylinder, four-crank balanced, of about 28,000 indicated horse-power, driving two three-bladed propellers placed very close together. Her speed is 20 knots an hour, but she is capable of steaming in case of need  $23\frac{1}{2}$  knots. At a speed of 12 knots it is claimed for her that she could steam practically round the world without coaling. The passenger quarters afford accommodation for 400 first-class, 200 second-class, and 1,000 third-class passengers, with a crew of 394. The arrangement of the rooms for saloon passengers is on the same lines as those of the "Majestic" and the "Teutonic."

EXHIBITED BY THE OCEANIC STEAM NAVIGATION COMPANY (WHITE STAR LINE)





THE S.S. "COLUMBIA"  
451



THE S.S. "MEXICO"  
452

MODEL OF THE S.S. "COLUMBIA"

451. The "Columbia" is an imposing vessel, with a straight stem and elliptical stern, having two steel pole masts of fore and aft schooner rig, and three tall funnels. The vessel is divided into nine water-tight compartments, and the accommodation is distributed throughout six decks. The dimensions of the steamer are :—length over all, 500 feet ; moulded breadth, 56 feet ; depth, 36 feet ; tonnage, 8,400 tons.

The first-class accommodation is situated amidships, with state rooms for 216 passengers on the main and bridge decks. The main saloon is a handsome apartment situated on the upper deck. The scheme of decoration is simple, and the furniture and general appointments are handsome. Easily accessible and commodious space for promenading is provided for first-class passengers on the bridge deck and promenade deck, 230 feet in length ; these decks are brilliantly lit by electricity. The second-class accommodation is also fitted amidships towards the after end of the vessel, with state-rooms on the main deck for 400 passengers. Special attention has been devoted to the third-class passenger accommodation which is situated on the main and 'tween decks, and is sufficient for 750 persons. On the upper deck aft a comfortable sitting room is provided for women and children, and a smoking room for the men. Besides being a first-class passenger vessel, the "Columbia" is designed to carry a large cargo.

EXHIBITED BY MESSRS. HENDERSON BROTHERS (THE ANCHOR LINE)

HALF MODEL OF THE S.S. "MEXICO"

452. The twin-screw steamship "Mexico," and sister ships "California," "Panama," and "Victoria," were constructed specially, and on the most modern principles, for the Pacific coasting service of the Pacific Steam Navigation Company—a company incorporated by Royal Charter in 1840 and are 400 feet in length, 52 feet breadth of beam, and with a gross register of 6,000 tons.

The progress made in that branch of the Company's business is illustrated by the fact that operations were commenced in 1840 with two side wheel steamers—"Chile" and "Peru," of 700 tons and 170 horse power. The fleet of the company, including steamers in course of construction, consists of 50 vessels of an aggregate register of 200,000 tons.

EXHIBITED BY THE PACIFIC STEAM NAVIGATION COMPANY









